SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

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HOMELY GIRLS' BIG CHANCE

Street Apple Selling in New York Now Regular Business Racket

By Tom Waller

Apple sellers have reached the stage where they have become such an institution in New York City they are changing the character of some of its main thoroughfares.

Fifth Avenue, in the 42nd street neighborhood, is taking on all of the aspects of Fulton Market, with apples substituted for fish. Sales have reached the point there where it's more than charity. The apples at a nickel each are an honest buy. Thrifty housewives in limousines may be seen any hour of the day delaying traffic while a half a crate of the ruddy things are dumped into their cars.

A lot of the sellers on the Avenue are no longer out of employment. They regard the sale of a single apple much the same as an established grocer. When it comes to change they flash a roll of bills. This is substantiated by empty crates piled five and six high.

A block over on 6th, in the agency district, the apple business is cutting into phoney fruit drinks. The boys in the stalls are yelling themselves hoarse but they are beginning to weaken. The doctor's story is too well known by even these out-of-work dishwashers to have them dissuaded.

The 6th avenue apple sellers are the oddest of any in the city. They

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SHUBERT CHORUS GIRLS URGED TO SUE 'VARIETY'

Cincinnati, Nov. 25.

While the Shubert show, "Artists and Models," was flopping here last week, the chorus girls in the company are said to have been urged to commence a damage action against "Variety" by reason of a front page story printed about some of them, also in another Shubert show, "Three Little Girls," while the shows were in Chicago. "Variety's" story stated and quoted the young women, under fictitious names in the story, as to their reasons for associating with Chicago gangsters.

The girls are reported to have told they will profit in a big way if suing "Variety" and that the lawyers handling the case will charge nothing. Two papers are said to have been signed by some of the girls of "Artists and Models."

Whoever is advising the young women have informed them that they have suffered humiliation and defamation through "Variety's" story.

Local show people seem to think the plant is a foolish one; that if the girls are at present coerced into signing a complaint against "Variety," they will soon forget it after leaving the Shubert employ. With a possible unforseen kick back against the promoters of the plant if the girls ever go on a witness stand in an action of this nature.

Yea, Verily!

(From Hollywood Bulletin)
Hollywood, Nov. 25.

Arthur (The Great) Shires says he is going to drop "The Great" from his name while working in pictures.

"Here in Hollywood it sounds very ordinary," he said.

Asking Laughs 3 Times Daily From Musicians In Pit for All Actors

Minneapolis, Nov. 25.

Manager Emil Franke of the R-K-O Orpheum here has issued instructions to his pit musicians that they must evince an interest in the performance three times daily, laugh at the jokes and comic antics of the comedians and register enjoyment of the show.

The tendency of musicians in vaude theatres, he says, has been to assume a bored air in an attitude toward the performers. Franke says that if the audience sees the musicians apparently enjoying the show it will make the performers' tasks easier and create the impression with the auditors that the show be good. It's a matter of psychology, he asserts.

At Last Taking a Chance

Dallas, Nov. 25.

Matamoros, Mexico's historic spot for thirsty Americanos across the Rio, gets its first bank.

Town is 125 years old; 15,000 population.

To date the folks have buried their liquor profits in the back yard, the more dignified using safes.

ROLL TICKET BETTING

N. O. Bookmakers Find Way to Keep Evidence From Cops

New Orleans, Nov. 25.

Local handbook operators have "gone show business" in making bets. Local bookmaking shops give the bettors a regular numbered roll ticket.

Cashier phones the number of ticket and the bet to a distant hideaway connected by direct wire to the shop and the bet is there recorded.

If the bettor wins, he presents the roll ticket, the number is phoned to the hideaway and back comes the instructions to the cashier to pay off.

The system does away with evidence entirely. Since roll tickets have been used by the New Orleans bookies, not one prosecution has resulted.

PERSONALITY AND RIGHT ANSWERS

Latest Contest Gag Ignores Looks—As Much Publicity and Less Worry for Promoters — Personality Gals Need No Chaperones

ZOWIE FOR BEAUTS

By Courtney Allison

Personality contests are now the thing. They are the killers off of the beauty competition bunko.

A girl may be homelier than that, but still become a winner in the newer personality contest gag.

It's all in knowing the right answers.

As a medium for procuring publicity, contests are working in high,

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BAD BIZ AIDS PALM READERS

Chicago, Nov. 25.

Tough times are making good times for Chicago's 300 fortune telling tea shops. No spot on the globe has more of these clairvoyance joints, despite the stringent law in Illinois wrapped around mitt reading. The tea shops get around it by reading free, but charging $1 for a watery cup of Lipton's.

Last two months they have been

(Continued on page 43)

Par. Chops Air Time 15 Mins.—Thinks Radio Losing Its B. O. Power

That the air is so thoroughly surcharged with advertising as to be losing its value to the theatre box office, is partly admitted by Paramount. The film company is chopping its regular weekly broadcast over the Columbia net work for this reason.

Commencing Dec. 2, P-P will broadcast only 30 minutes instead of the present 45 each Tuesday. The program outline of the past year will be retained.

Slight Pay Raise

Hollywood, Nov. 25.

Hobart Henley, director, is now getting $3,992 a week more from Universal than when he first went to work there as an office boy at $5.

Gov't Working on Weekly Half Holiday For All Employees—Theatres Like Idea

Hoover Unique

Washington, Nov. 25.

All attempts to get President Hoover into a Washington theatre have failed.

To date he holds the record —the only President since the Civil War who has not been to a drama or a musical comedy since entering the White House.

Radio Limits Dialog Down with Level of Children's Safety

The expressions "hell" and "damn" are restricted to exclusive use by ecclesiastics on the air. Anyone but a minister using the words, and using them with intent to be naughty, can say goodbye to further radio work.

These are but two of the countless elementary restrictions in radio's code of morals, unwritten but the tightest of any amusement branch.

Necessity of remaining spotless has the entertainment end of radio continually searching for a happy medium that will prevent children from thinking they're anywhere but at home and at the same time give the elders enough spice to keep them interested. Thus far the in-between level hasn't been located.

Only when an ether entertainer forgets himself, and that rarely happens, do the listeners-in get anything approaching the lukewarm. These slips are called boners by the radio trade. They are stacked away in the memories of all radio folk and secretly revered as the only real lore of the air.

Two of the most famous ether boners were pulled by Al Jolson and Dr. Rockwell in two separate broadcasts. Both told gags that sounded like rewrites of blackouts in a Shubert revue. Neither, it is noted, has performed over the radio since. Rockwell lost a long term commercial broadcasting ontract as a direct result of his bedroom narrative.

Too Rich

Most material intended for the mike must be okayed by the stations beforehand. Regular radio material writers know the rules and don't have to be watched so diligently. But those most closely inspected are stage players whose stage style involves the use of stuff that radio considers far too rich for its blood.

When an established dirt user from the stage goes on the air he's subjected to explanation of radio's restrictions before they turn on the juice.

A very bad slip on the part of an entertainer could cost the sta-

(Continued on page 93)

Washington, Nov. 25.

What may have far reaching effect on the commercial theatre is the result of a government survey, now being conducted by the Bureau of the Budget, to determine the cost of a half holiday for all government workers throughout the country on every Saturday afternoon in the year. Idea is to grant the Saturday recess.

In 10 days' time Uncle Sam may know just about how much it costs to release the major portion of his employees for the half-day holiday.

In the executive branch of the government alone, which is the smallest branch, according to figures, there are listed 608,915 names as of last June, and these lists are being added to all the time. Besides, there are federal judges and clerks of the courts throughout the land who are not on the civil service list. Also day laborers to the number of almost 5,000,000 who would immediately be released Saturday afternoons.

While the Bureau of the Budget has not released its opinion, it is learned from a reliable source that the chances are in favor of Uncle Sam's family getting the half holiday.

Postal Problem

One problem is the postal service, which has 317,000 civil service men and women on its payroll. A provision is being studied whereby extra help may be called in. The Army, Navy and Marine Corps are interested, and if the civil service employes and other government workers get the half holiday, it may be that most of the enlisted men, too, will be turned loose. The Brooklyn Navy Yard is given as an example

The whole thing, of course, hinges on Congressional action. Legislation authorizing the year-around half holiday passed the Senate, but failed to pass the House during the last session.

$150,000 Grid B'cast

For the prestige of sponsoring the broadcast of the Army-Navy football game, Dec. 13, for the benefit of the unemployed, Philco, radio manufacturers, contributed $150,000 to the unemployment fund.

Philco takes credit for sponsoring the broadcasts on both chains.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY N.Y. TEL. 5580 PENN
ALSO 25,000 COSTUMES TO RENT

Watchful Waiting Will Gradually Solve Studio's Bungalow Problems

Hollywood, Nov. 25.

Fox has solved the bungalow problem by turning John McCormack's bungalow into offices for the hair dressing and wardrobe departments. Building was built at considerable cost to keep the singer happy while he was on the lot. Since he left execs and stars have all been on edge trying to figure who was going to be the new tenant. George Gershwin was worried about having a bungalow, fearing there would be none for him. Similar edifice was built for Will Rogers who has refused to use it unless the studio will permit him to hang out a "Rooms for Rent" sign.

Bungalows have been a problem for some time at all of the major studios. Some time ago, Paramount demolished all its one-story houses and made the stars and execs go into buildings built as dressing rooms and offices.

First National, Fox, Metro, and United Artists still have a few bungalows for their stars and as many headaches over them every time a player, who has been so favored, leaves the lot.

First National had its worst nightmare of the kind when both Colleen Moore and Corinne Griffith were under contract. Studio had built a bungalow for Miss Moore and when Miss Griffith came on the lot they had to duplicate. United Artists, Mary Pickford, Douglas Fairbanks, Norma Talmadge, Dolores Del Rio, Eddie Cantor and Al Jolson all have bungalows. At Metro, the Marion Davies homestead is as pretentions as many of the homes in Beverly Hills. Even on the Tec-Art lot there is a three-roomed bungalow for stars who work for the indies.

Situation has the studios all waiting for the contract stars to leave so that they can yank down the houses. They all claim that they need the room for other buildings and that they are tired of the social problem.

Gribbon's 3-Day Finish

Hollywood, Nov. 25.

The east putting thumbs down on his new act which played only three days at Paterson, N. J., Harry Gribbon is back to work for Educational, making shorts.

When free later, Gribbon may try the act thing again.

Leslie Howard May Do Par's "Man I Killed"

Leslie Howard, from legit, will probably be the principal male in Paramount's "The Man I Killed." Lubitsch is to direct it on Long Island.

Film will be this director's second picture at Astoria and upon which he is now completing the adaptation. It is based upon a French play from which only the original idea and title will be retained.

Before launching this straight drama into work, Lubitsch will first direct Chevalier in the latter's next film. No story has yet been selected for this effort, with the Frenchman due from abroad some time next month.

Rothafel Here Sunday

Hollywood, Nov. 25.

Mike Marco won't know what his standing is concerning the Roxy, in New York, until S. L. Rothafel returns from Europe this Sunday, Nov. 29.

Curtiz Not Guilty

Hollywood, Nov. 25.

Michael Curtiz, film director, was found not guilty by a jury on the charge of assaulting A. Gershonovitch, Russian film extra.

Gershonovitch accused Curtiz of beating him while working on a set a year ago.

"A wise person will never interfere with a married couple unless both are dead."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

An Idol's Reason

Hollywood, Nov. 25.

Young femme screen star refused to grant an interview to a chatter writer. In turning the writer down she said: "You know, we screen idols must foster the illusion for the sake of our public."

Writer, figuring she might be kidding, asked: "Do you really mean that?"

"You bet I do," replied the star, "and if you think I don't, get the hell out of here."

Two Prince Children Burned to Death in Their Atlanta Home

Atlanta, Nov. 25.

A fire of undetermined origin Wednesday (19) cost the lives of Helen and Edgar Prince, children of David Prince, southeastern district manager for Paramount, when heroic efforts at rescue by George (Tiny) Parker, international league umpire, and a negro servant employed by the Princes, failed to reach the children. The Princes' Roswell road home was entirely destroyed.

Mrs. Prince, summoned from a bridge party, collapsed when she learned that the children, aged 12 and 9, were still in the burning structure. She is under care of physicians at a local hospital and is said to be in a serious condition.

Mr. Prince, in Albany, Ga., on a business trip, was informed of the fire and returned to Atlanta before the bodies could be taken from the smouldering ruins.

The flames were discovered shortly before midnight by Lillian Reed, Negro maid, who awoke to find the house filled with smoke and the lights out. Under the impression the children had made their way to safety, she ran outside, gave the alarm, and summoned her husband, Tom Reed, the family chauffeur. He found the children were trapped in their second floor bedrooms, and made two attempts to rescue them. Flames drove him back from the front door. He then mounted a ladder to the second floor level, smashed a window with his fist and attempted to climb inside. A burst of flames and smoke struck him in the face and he fell 20 feet to the ground, suffering a badly wrenched hip and body bruises.

Parker, who was driving along Roswell road, made three attempts to rescue the children by mounting the ladder into the bedroom, but each time he was driven back by the flames.

The victims were buried Friday (21).

SAILINGS

Dec. 10 (Paris to New York) Lou Wolfson (Lafayette).

Dec. 3 (Paris to New York) David and Hilda Murray (Ile de France).

Dec. 3 (New York to London) Mr. and Mrs. Samuel Goldwyn (Aquitania).

Nov. 28 (New York to London), Herbert Yates, Ben Goetz (Homeric).

Nov. 27 (Paris to New York) Fowler and Tamara (George Washington).

Nov. 26 (Paris to New York) Charles Boyer (Paris).

Nov. 26 (London to New York), Basil Dean (Olympic).

Nov. 24 (Buenos Aires to New York) Jacob Glucksman (Southern Cross).

Nov. 22. (N. Y. to L. A.), Mr. and Mrs. L. M. Rubens (California).

Nov. 19 (San Francisco to Honolulu), Sergei Eisenstein (Mattson).

Nov. 22 (London to New York), Miriam Elias (Majestic).

Nov. 21 (Capetown to London) Christiana and Duroy (Edinburgh Castle).

Nov. 20 (London to New York) 11 Albertina Rasch girls (American Banker).

Marlene's Vacation

Hollywood, Nov. 25.

Finishing "Dishonored" for Paramount next week, Marlene Dietrich leaves here Dec. 2 for a vacation in Germany.

WILL MAHONEY
in Earl Carroll's "Sketch Book"
The Washington "Daily News" said, "Will Mahoney is nothing short of stupendous. He is, literally, the show. He is a great comic, a great hoofer and a great performer."
Direction
RALPH G. FARNUM
1560 Broadway

Mayer Holds Studio Rally For Workers

Hollywood, Nov. 25.

With Hollywood on edge because of economy moves, Louis B. Mayer called virtually every Metro employee to one of the stages yesterday (Monday) to allay their feelings. More than 2,000 people, ranging from grips to execs, attended.

Mayer pointed out that things were nationally tough, but assured the workers there would be no wage cuts at this studio. He told the employees that foreign production would not be switched to Europe for at least a year and said the studio would spend $3,000,000 for foreign versions here.

Mayer also told of his recent attendance at a scret meeting further north held by industrial leaders trying to find a means to combat the present unemployment situation in California.

The Mayer meeting was not unlike a football rally, the workers being called upon to pep things up.

Dine in Overcoats On Climate's Double X

Hollywood, Nov. 25.

Albert Lasker, head of Lord, Thomas & Logan, advertising agency, and former chief of the U. S. Shipping Board, is vacationing here and was tendered a dinner last week by Joe Toplitzky, with Adolph Zukor, Joe Schenck, H. B. Franklin and other prominents as guests.

Toplitzky, who gave the dinner at his house, planned it on a patio with an awning over the table, but sudden wind, cold weather and rain tore the awning off and the party ended up dining in overcoats.

With Lasker here is John Hertz, the Chicago industrialist. All were in a huddle with Joe Schenck all week, which started wonderment as to what expansion plans they were hatching until Schenck stated it was strictly social; that Lasker was on a hunting trip, etc.

Joe Brown's Play

Hollywood, Nov. 25.

When Henry Duffy's production of "Elmer the Great" comes to the El Capitan from San Francisco, Joe E. Brown will be the new lead.

Brown may also do another one for Duffy if not given a picture by First National.

Brown is also to do an untitled original by Kalmar and Ruby ahead of "Tenderfoot" for FN.

Mary Astor's $2,000

Hollywood, Nov. 25.

Mary Astor is set with Radio for another year from Jan. 1 at $2,000 a week. Company held an option on her services which was taken up after completion of her last picture, "The Queen's Husband."

New contract calls for four successive yearly options at a sliding scale.

Cooking School Draws 2,000 Women to Theatre at 10 A. M.

Chicago, Nov. 18.

A conviction that free newspaper space is something, caused Publix-B & K to open the doors of the Tivoli Tuesday morning at 10 to a routine of turkey stuffing and vaude.

Nearly 2,000 women, and a light sprinkling of men, interested in the modern day method of frying turkeys, were on hand. For a month, preceding the event, the "Examiner" had carried large ads, featuring Prudence Penny as the draw, along with M. C. Frankie Masters, Joe and Jane McKenna and Ted and Mary Taft.

Mob, at 10:10, started to yell: "Louder." At 10:20 Miss Penny, the Examiner's household expert, was speaking so she could be heard in the rear pews. From then on it was a case of new kind of ice boxes, what bran is really good for and why "Home Makers" were the most important women in the world.

Recipe's to Music

As all the talent was working gratis, and a share of the cooked food, Frankie Masters had only four men in the orchestra, but he managed to bring out a fashion of music. Joe and Gene McKenna simply wowed the audience, many of whom hadn't set foot in a theatre since the last free exhibit.

Carl Schilling, who supervises the pie baking for the Pennsylvania system, was the only male member of the cast. He turned traitor on his first two sentences, when he claimed that home cooking beat any other kind. With two comely assistants he turned out a couple of cakes, that from the 30th row back looked O. K. A full dinner table was part of the props. Miss Penny, featured on the program, showed plainly the effects of years of sampling.

House was cleared, except for a gang of kids hiding in a box, for the regular opening at 12 noon.

Dusting the Attic

LAHR and MERCEDES
Songs and Talk
15 Mins.; One
5th Ave.
(From Variety, May 26, 1922)

Looks like a mixed two-act from Burlesque. Bert Lehr was in one of the wheel shows last season. He is a low comedian, talking "Dutch" and depending upon mugging through a near-grotesque make-up while in a policeman's uniform. Miss Mercedes dresses like a burlesque soubret, in a short skirt over tights. She makes a flashy appearance at the opening while doing a fast song and dance.

The turn progresses without anything striking, keeping on a small time keel, or for an early spot in houses of the calibre of the 5th Ave., where the act did very well Monday evening in third position.

It's strictly small time in work and material, nor do the burlesque methods with the low comedy raise it above that classing. *Sime.*

After burlesque Bert Lahr went to vaude and after vaude to musicals. "Hold Everything" two years ago and "Flying High" currently made him one of Broadway's first line comedians. He goes talker with the latter show for Metro.

U NEAR $14,000,000 ON '30-'31 PLACEMENTS

Breaking all sales records in the history of the company, and tripling those of 1929, Universal to date, by selling every big circuit and about 35 independently operated chains, has so far reached a total of $14,000,000 in placement of its 1930-31 product.

This figure does not include short subjects, nor does it consider another approximate $300,000, which has been the average per week in sales to independents collectively during the past month.

Becoming identified with Radio-Keith-Orpheum in the first big booking of the season, and since then mentioned inside but officially denied as having a working agreement with Radio, Universalites have followed this deal with others to Warners, Loew in New York, Fox Metropolitan, Fox West Coast and Publix. The FWC and Publix deals are announced as officially closed this week.

With none of the big circuits, or the affiliated, for that matter, is the Universal booking 100%. Division of product among the runs in the various competitive spots gives R-K-O first choice, the others following according to their signatures. Phil Reisman, general sales manager, went to the coast expressly to close the FWC deal, it is now stated. For 1929-30, when Universal had over 50 features in comparison to the 20 on its current schedule, sales totaled around $5,000,000.

BAD AUTO SMASH

Roy Rogan, Wife and 2 Friends in Hospital from Football Trip

Chicago, Nov. 25.

Roy Rogan, Great States district manager, while returning to Joliet, Ill., Saturday (22) from the Notre Dame-Northwestern game, was in a head on collision that sent himself, his wife and two friends to a hospital. Two occupants of the other car were killed.

Rogan was not seriously injured, but his wife may not recover. Rogan's car was entirely demolished.

Bancroft and Par?

It has not been settled if George Bancroft will shortly come to New York. His business rep. Henry Fink, came east last week. He is in conference with a couple of legit producers, with Bancroft in view for a stage play.

Bancroft's agreement with Paramount expires Dec. 5, next. Nothing as yet has been determined upon regarding a renewal. "The Derelict," with Bancroft, is at the Paramount on Broadway, currently. Par has another Bancroft talker yet to be released.

Blackout Lands Kling Comedy Scenario Job

Hollywood, Nov. 25.

Ken Kling, MacNaught Syndicate cartoonist, is here to write a series of comedies for Christie-Educational.

Kling was engaged on the strength of a blackout he wrote for Carroll's "Vanities."

WEATHER

Washington, Nov. 25.

The Weather Bureau furnishes the following outlook for week beginning tomorrow (26): Light snow in Chicago to Pennsylvania area Wednesday; light rain or snow in Atlantic States Wednesday night, otherwise generally fair until Saturday or Sunday when rain or snow is likely.

Colder in Middle West Wednesday and in Eastern States Thursday; rising temperature in Middle West by Friday and in Atlantic States by Saturday (29).

Paris, Nov. 25.

Very stormy weather all over Europe, with floods and other storm damage contributing further to business depression.

Lichtman's 3 Years

Hollywood, Nov. 25.

Al Lichtman's new contract with United Artists is for three years at an increase.

VAJDA WEST FOR M-G?

Ernest Vajda, currently in New York, may leave for the Coast next month for Metro. Playwright has contracts with both M-G and Paramount, but the Culver City decision will decide his locale for the immediate future as it's Metro's turn. If M-G doesn't need him at this time he will likely remain here for Par.

Vajda is now working on the adaptation of "The Man I Killed" for Paramount, with Lubitsch and Samuel Raphaelson. They expect to complete this work in about 10 days. It will be Lubitsch's second directorial effort at the Long Island studio.

MALOY SERIOUSLY ILL

Chicago, Nov. 25.

Tom Maloy, business agent of the operators' union, and one of the biggest powers in trade union circles in the country, is seriously ill with pneumonia and pleurisy.

RADIO'S BEST YEAR, 1930

Fox-W.C. Sews Up Pathe-U. Programs Leaving Only UA and Radio "Loose"

Los Angeles, Nov. 25.

United Artists and Radio are now the only "loose programs" in Fox West Coast territory.

Product deals have just been closed for the Pathe and Universal programs for all spots where available, with J. J. Sullivan handling negotiations for FWC. Both deals call for percentage playing of the pictures of these two companies in most all spots, FWC booking product on flat rental only for some second runs.

Sewing up Pathe and U, the Fox string now also has Fox, Metro, Warners, FN and Par. pictures under chain deals, making the product of these companies in most situations unavailable to competitors where not controlled through previous deals or franchises.

The contract to cover the current season's Pathe and U product follows booking of pictures of these two companies into FWC spots by Sullivan where they could be used advantageously. About a month ago, FWC started to spot WB and FN product similarly.

Al Pays $814,000 On Goldman-Sachs And Visits Hospital

Hollywood, Nov. 25.

That $500,000 donated to Al Jolson on his United Artists' contract, went to pay off $814,000 which he paid to the E. F. Hutton Company today (Tuesday). Payment was in settlement of 9,000 shares of Goldman-Sachs which Jolson held at an average of 91 and sold out at 10.

Jolson, who has not been feeling well lately, was X-rayed this morning because of stomach trouble. He has gone into the Good Samaritan Hospital for a few days.

He kiddingly blamed his slight illness to market troubles and lack of playing benefits. He is looking forward eagerly to his return to legit in the Max Gordon-Erlanger musical.

Al Jolson's contract for the Gordon-Erlanger stage production calls for the star to receive $5,000 weekly and 50% of the net profit of the show.

Pending the production, United Artists will hold back the next Jolson talker, "Sons o' Guns." The stage show will be ready by Feb. 1. In between Jolson may go to Europe for a short while, first spending some time in New York with his wife, Ruby Keeler, who is rehearsing for the Green and Gensler revue.

Mob Pick Up

Hollywood, Nov. 25.

Better in the extra mobs this week, although fewer features were active. Placements totaled 4,002 or 21% below average.

On three different days the biggest crowds were on a short subject. These were rodeo and New York street scenes for "Harold Sees the Indians" at Pathe and the prize-fight winding up the Leatherpushers series at Universal.

Week's biggest mob was 260 at Metro at an English airmeet for "The Bachelor Father."

MAE MURRAY'S $3,000 DAILY

Income for Star from Oil Wells in California

Hollywood, Nov. 25.

It is said Mae Murray is receiving an income of $3,000 daily from the oil wells on her property in this state.

Miss Murray has held the land for a long while, with taxes, etc., reported quite a drain for a while.

One Explanation

Hollywood, Nov. 25.

Why Chaplin, who takes screen credit as producer, author, scenarist, title writer, director and star, shies off talkers has been figured out by a boulevard theorist.

He hasn't had time to study the course in sound engineering.

High Wind Takes Studios for Ride, Costs Col. $35,000

Hollywood, Nov. 25.

A terrific windstorm over the week-end caused plenty of trouble and considerable damage.

Columbia studio was set back about $35,000 on "Dirigible" when a prop airship, built on the First National Burbank lot, was completely wrecked. Three million pounds of gypsum, to be used for a snowstorm on the same picture, was also blown away. Film has been delayed four days until repairs are made.

The roof of stage 3 at Fox Movietone City, was lifted off, demolishing an old "Sunrise" set, and the wind also ripped open several water tanks.

The top of FN's commissary, under reconstruction, was blown off and will have to be entirely rebuilt. FN's stage 8 was also damaged.

Over at Universal, several stages were broken up and the giant electric sign in front of the studio was saved just as it was about to topple over.

For the second time in two weeks shooting of the land rush scenes in "Cimarron" were held up by bad weather. This time the studio shipped about 200 technicians and 5,000 extras to Bakers Field, but the baby tornado held up all action. The company is still there and expects to have the sequence completed by Thursday (27).

First attempt at shooting, two weeks ago, was spoiled by a rain storm.

WB OPENING BRIGHTER IN HOLLYWOOD LAY-OFF

Hollywood, Nov. 25.

Earlier reopening of activities on the Warner and First National stages, now concentrated at Burbank, will boom everything for everybody. The many FN-WB people, now on loan, will be compelled to return to their own companies.

The vacancies elsewhere around the studios will renew demands for other people who have been kept out through the Warner contract players filling in on trade and exchange arrangements.

Jimmy Durante—Metro

Hollywood, Nov. 25.

It's reported here Jimmy Durante is going with Metro under the customary optional contract of six months, at a salary of $1,750 weekly.

The agreement will commence after the run of the "The New Yorkers," musical, in New York, with which the Clayton, Jackson and Durante trio is engaged.

Durante's previous and only picture appearance was in "Road House" (Par).

Barbara Kent Off U

Hollywood, Nov. 25.

Universal did not renew its option on Barbara Kent when her contract expired this week.

Her best picture was opposite Harold Lloyd, to whom she was loaned by U. P. "Feet First."

N. B. C. NEARS $24,000,000 GROSS

Columbia Steps Ahead With Many New Stations—Depression Fails to Stop Industry's Growth

PROFIT % SMALL

By Bob Landry

Chicago, Nov. 25.

Despite business depression, the National Broadcasting Company will gross $24,000,000 for 1930 on a basis of averages up to and including Sept. 30. This compares to around $18,000,000 for the year 1929. Columbia Broadcasting System will also show a distinct jump forward from about $3,000,000 to over $5,000,000. Columbia has added 25 stations to its chain in about 15 months, with 14 of that number tying-in since January, last.

Despite the increase in volume of business and the fact that N.B.C. has almost every available hour of the day and night sold at fancy figures, the claim is still made by radio officials that the industry as a whole is not making a profit, or at least not proportionate to the capital investment or the total revenue. Explanation is the enormous expansion still as rapid and as costly as in the infancy of the development.

Time Costs

Station (Mechanical) charges for the big advertising accounts run to fabulous figures and take no account of the artists' fees. In most

(Continued on page 19)

STUDIOS FAVOR A.P.-WIRES ON FILM NEWS

Hollywood, Nov. 25.

Brian Bell, in charge of the Associated Press at this end, made public details of the new arrangement for a twice daily wire service covering Hollywood picture news which he said will go to 1,200 newspapers, probably the most influential publicity factor in the industry. The studios are also of that opinion and appear to welcome the plan with enthusiasm.

Hubbard Keavy will handle the morning budget of news, and Robbin Coons will have charge of the batch directed to evening newspapers. The same correspondents handle the daily letter service now.

The A. P. will not play up scandal stuff except when it comes along in routine manner as straight news. As an example is cited the recent Clara Bow escapade.

Chatter material is taken care of in the letter service. Bell gave as an example of the proposed wire matter by calling attention to "Variety's" story of Eddie Cantor selling a story to Fox. The A. P takes the slant that in this transaction Cantor is "aiding the enemy," making a tie-up of the fact that Cantor is associated with United Artists as a star, while U. A. is waging a trade battle with Fox in the West Coast controversy.

Development of the wire service is an extension of the news letter idea which has been tested and disclosed sufficient public interest to justify the telegraph department which supplements the mail matter. The same eschewing of personal publicity will be observed.

In his statement Bell made the specific request that the A. P. be

(Continued on page 67)

Par. Fights for Clara Against Dailies' 'Crucifying Campaign,' May Come East for Protection

A Predicament

Hollywood, Nov. 25.

At a party a friend noticing a husband and wife during the evening remained on opposite sides of the room, inquired of the man the trouble:

"Simple enough," he answered. "I have deserted her but I haven't enough money to leave her."

Par. Adopts Show Process to Build Up Legit Actors

Hollywood, Nov. 25.

Less Broadway stage talent will be used in the future by the Paramount studio at Astoria under a decision which reflects Par attitude as being there must be at least one good picture name in every production turned out either there or here.

"Fast and Loose," with Miriam Hopkins and Frank Morgan as leads, neither of picture importance as a draw, is declared to be responsible for the decision.

If necessary, screen people will be shifted back and forth between Hollywood and New York, though under a new plan certain Par people will be built up from the eastern end through scheduling their entire season's programs to be made at Astoria.

No matter how strong the story and what boxoffice value the title may have, unless a tremendously important stage star is obtained, picture has heavy chances against it if the stage talent involved does not have the support of at least one big film name, Par believes.

Attitude seems to be that in future the build-up of legit names will have to be more gradual than has been attempted in the past.

COAST WOMEN CAN EXPECT PEGGY JOYCE

Peggy Joyce with her ice, furs, face and rep is shortly due for the Universal lot on the coast, if not to the alarm of the Hollywood women.

Miss Joyce is set to start a talker for Universal. It will be "The Lady of the Orchids," the stage play Peggy starred in on Broadway quite briefly a short time back.

The start of the Hollywood detour has not been set.

Bickford Retires?

Hollywood, Nov. 25.

Charles Bickford, whose differences with Metro led to the cancellation of his contract, is said to have stated he is through with acting for good. He also denied any intentions of going east for legit.

Bickford has outside interests which net him a large income.

Cabanne Writing

Hollywood, Nov. 25.

W. Christy Cabanne, pioneer director, has joined Fox as a writer.

He is working on an air-mail story but will not direct.

Chas. Boyer Coastbound

Paris, Nov. 25.

Charles Boyer sails tomorrow (26) on the "Paris" headed for Hollywood under engagement to Metro.

Hollywood, Nov. 25.

Clara Bow has become "copy" second only to President Hoover and Prohibition. But to Par it's the wrong kind of copy. Situation has reached the point where the general studio opinion is that the daily press, and particularly the papers out here, are crucifying the star because "she sells papers."

It may even be necessary to send the red head east to make her pictures at Astoria to escape the local dailies and the way they are giving her the works.

Efforts by Par and others to "talk turkey" to the dailies seems only to increase the interest of the local papers in the slightest and wildest rumors concerning the star.

Nothing short of a lawsuit against the offending dailies is any longer effective. Angle that some of the dailies feel that the Bow gambling story and stopped checks was a publicity stunt, cleverly put over on them, may enter into the streamer stuff since then against Par's "It" girl. Since that gambling story broke in September, the papers have been hopping on Clara regularly, with one scare-head after another.

The Blowoff

The last straw was one of the papers getting out an extra that Al Capone had visited Miss Bow at the Par studio. Paramount blew up on that one, figuring that while some of the other "copy" might be lived down without boxoffice damage, a tie-up with Chicago's unofficial mayor was plenty dangerous from the fan viewpoint. Entire studio was checked, including police, with dope finally gathered showing that Capone was nowhere near Hollywood.

Where last year, and until recently, Par was trying to "control" Miss Bow's actions and adventures, now it is fighting for her in what it calls a "crucifying game" that stops at nothing. Nearly every new story, with all going into streamers on breaking, are excuses for "extras" that are peddled all over this neck of woods as "new Clara Bow scandal."

News Men Peeved

Feature writers on Los Angeles papers and press service men beefed plenty when they heard that Para-

(Continued on page 4)

MAE BUSCH, AGENT

Los Angeles, Nov. 25.

Mae Busch, former screen lead, has turned agent. She is associated with J. G. Mayer.

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Hughes-Schenck Deal Cold as Goldwyn Takes Over New Art Cinema Duties

Hollywood, Nov. 25.

Howard Hughes' deal with Joseph M. Schenck for the Art Cinema Finance Corp., is cold. Hughes, however, remains on the United Artists lot as an independent producer committed to do three productions.

Schenck announced that he is abandoning Art Cinema to confine himself to United Artists' theatre expansion and distribution. Samuel Goldwyn taking over Schenck's duties in Art Cinema. Goldwyn will supervise six pictures in addition to turning out three of his own productions through his own company. Goldwyn left here Sunday (23) for New York seeking special personalities for his Art Cinema sextet.

Mary Pickford, Gloria Swanson, Fairbanks and Chaplin are all committed to do one picture which altogether will give the new United Artists program 20 releases for the year. There is no mention of Hughes in the announcement sent out by Schenck.

It will be noted that Inspiration is not releasing through United Artists any longer but the four productions of Roland West brings the U. A. total up to 20.

In regard to his proposed theatre circuit Schenck states that the project is being exclusively financed by himself, Goldwyn, Chaplin, Fairbanks and the Misses Pickford and Swanson. This is the original United Artists lineup minus D. W. Griffith. Hughes is not interested in the theatre circuit.

According to Schenck his theatre circuit will be a California corporation which is to expand eastward. Harold B. Franklin, former head of Fox West Coast, will not be concerned in the venture, said Schenck, but U. A. will have "a working agreement" with Franklin in whatever connection the latter finally makes.

Schenck contends that his circuit will have first call on Paramount product and says that he will cooperate with independent exhibitors to the point where if the indie theatre is not adequate, he will finance the exhib to build.

Lichtman Sticks

Hollywood, Nov. 25.

Al Lichtman has accepted a new contract from United Artists, continuing in his present capacity of general sales manager.

Following the new transaction Joseph Schenck issued a statement denying that there was any possibility that Lichtman would go with another concern.

NO 7-STAR PICTURE

Mae Tinee of Chicago "Trib" Resented Quotation by State-Lake

Chicago, Nov. 25.

Mae Tinee went to the trouble in the "Tribune," of which she is the film critic, to explain she had not given a seven-star rating to "Danger Lights" at the State-Lake last week. It was in reply to an ad in the "Trib" by the theatre mentioning Miss Tinee had distinguished the State-Lake show with seven stars.

Jack Hess of the R-K-O publicity staff started the furore. When his copy was submitted to the daily, the paper called him up, saying Miss Tinee had not given "Danger Lights" seven stars. Hess answered his copy did not so state, but said she gave the show seven stars, three for "Danger Lights" and four for the shorts. Miss Tinee admitted this much in her explanation.

"The Trib" thereupon accepted the State-Lake copy, but divided the stars into two sets, one of four and the other three.

Harry Arthur's Trip

Harry Arthur, general manager of Fox theatres in the east, will leave for the Coast shortly before Christmas to be gone about two weeks. While the trip is in the nature of a vacation, Arthur will have a chance to go over operating questions with Oscar Oldknow relating to both Fox West Coast and the eastern houses.

Confab is not expected to create any change in management on either end.

Break for Colony

Hollywood, Nov. 25.

So tough, even a trade paper adv. solicitor here joined a Fanchon & Marco unit as an actor.

San Antonio Het Up on Local Case Against Erpi

San Antonio, Nov. 25.

About 44 San Antonians are stockholders in the Aleograph Company, causing interest to run high locally when that company's patent infringement suit against ERPI got under way in the Federal Court yesterday (Monday).

Aleograph asks an accounting and seeks an injunction to prevent ERPI from further utilizing the disc method of talker projection under claim that Aleograph owns the original patents. As one of the basic patent quarrels of the picture industry, the suit may involve anything up to $100,000,000. The patents which Aleograph claims ERPI infringed upon were secured by Allen Stowers and Leo Dehymel, of San Antonio, in 1924.

As the case got under way, ERPI filed an amended answer to the first amended original bill of complaint by Aleograph claiming that the Stowers and Dehymel patents is invalid and void because the devices are inoperative and incapable of accomplishing any new and useful result. Besides which ERPI offers a general denial.

Court room looks like an equipment laboratory, with ERPI setting up one of its machines for judicial inspection. Aleograph, on the other hand, has had its projector stuck up in a hotel and plans to ask for an adjournement that the court may be able to look it over, too.

Attorney Henry R. Ashton, of New York, is representing ERPI. He argued that the ERPI machine was invented and perfected in W. E. laboratories through long work on the part of picture experts and scientists, and that several companies had placed a disc machine on the market before Aleograph secured a patent.

L. A. to N. Y.

Nicholas M. Schenck.
Marion Davies.
Pen Goetz.
Herbert Yates.
Harold B. Franklin.
Hiram S. Brown.
Hyatt Daab.
Johnny O'Connor.
M. A. Silver.
Eddie Cantor.
Samuel Goldwyn.
Jules E. Brulatour.
Hope Hampton
Chas. N. Daniels
Albert Lasker
John Hertz
Jo Mielziner.
Al Lichtman

N. Y. to L. A.

Ben Piazza
W. R. Sheehan.
Hamilton McFadden.
Sanford Greenberger

Selznick's Comeback

Hollywood, Nov. 25.

Still some talk of Lewis J. Selznick doing a comeback as a picture producer.

The elder Selznick, active with his son Myron in the agency field, has a producing unit all set and incorporated, although it has not started to function as yet.

Buddy Rogers for Chi.

Chicago, Nov. 25.

Continuing their fight to pull up the gross of the Oriental, and their competition with the local R-K-O Palace for ace personal appearances, Publix-B. & K. brings in Buddy Rogers.

Rogers comes into the Oriental week of Dec. 12, along with one of the biggest advertising spreads ever splurged by local Publix.

BILLION-DOLLAR MERGER

To consolidate four banks, to rank fourth in city. We don't merge in order to build our reserve; we have our own reserve of a million laughs and gags a day and rank as leaders and Originators of "Tintype."

(CHIC) (ROSE)

YORK and KING

Week of Nov. 22, Rivoli, Toledo. R-K-O Direction LEE STEWART

LESS THAN 1,000 NEW THEATRES DURING 1930

With all of the theatre activity during the past two years, more houses changing hands and closing than ever before, the film industry found time during 1929 to erect 1,000 new theatres. The latter are mostly in key cities and represent a total investment of $200,000,000.

From indications of compilations being made for 1930, the number of new theatres will be far under that of the previous year. A greater tendency among circuits to barter rather than build is one of the reasons.

The 1930 decline in building is only temporary, it is asserted. Conditions in the industry are pointing to bigger and finer theatres, even in the country spots. Unless depression holds over 1931 may be a particularly active year in theatre building and re-conditioning, it is claimed.

Proximity to de luxers in key points is forcing the elimination of the shoddy house and sloppy management. Indies who a few years ago boasted about taking in the money whether the house was clean or dirty are now being forced to ape the big competition, even to the point of uniformed ushers.

Col. Sues Color Co. Claiming Inferiority

Hollywood, Nov. 25.

Columbia Pictures filed suit in Superior Court against Harriscolor for $40,000 damages resulting from Columbia's inability to release "Gold Star Mother," a short made using the Harriscolor process.

In the complaint, Columbia claims the color is inferior and renders the prints unsuitable for release. They ask the return of the production cost, $14,900, and an additional $25,000 as a loss through cancelled contracts.

Sheehan Coastbound

W. R. Sheehan, Fox production head, expects to leave for the Coast the end of this week.

He will have been in New York about ten days.

COMEDY TEAM FOR VAUDE

Si Wills and Bob Carney, Pathe comedy team, arrived in New York last week. They will play the vaude houses until February when they return to the coast to make six shorts for Pathe.

Booked for vaude through the William Morris office.

Gilbert's Picture in N. Y.

Metro has set the Broadway opening for Jack Gilbert's "Way of a Sailor" for Dec. 12 at the Capitol.

A couple of previous opening dates were necessarily deferred through censoring not having been completed for New York State.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Los Angeles, Nov. 25.

Eddie Cantor opens Dec. 27 for a fortnight at the Palace, New York, at a salary of $7,500 a week. He left Sunday (22) with Samuel Goldwyn for Broadway.

Idea of grooming Horace Liveright as a Paramount supervisor has been revised and the Liveright contract is to be settled. Jesse Lasky sent the book publisher west to learn the film producing business. Acquaintance came about when Liveright published a series of verses written by Mrs. Lasky.

The Erlanger's production, in which Al Jolson will star, is all set and probably will precede Jolson's picture for United Artists. The film is definite although Jos. Schenck has just finished paying the the blackface comedian $500,000 at the rate of $31,000 a week for 16 weeks during which time Jolson did nothing toward making a picture.

The former lineup of Daryl Zanuck, Hal Wallis and Graham Baker continues the same at Warners. Zanuck functions as general production manager for WB specifically. Point is that Warners' and First National remain separate entities. However, William Koenig's duties as business manager will serve both organizations.

By a new ukase Fox people are admonished that they must not commit themselves for publication even on their views of the weather. Everything must go through the press department.

Special caution has been sent to agents doing business on the Fox lot, not to tell reporters their negotiations.

Adolph Zukor's opinions on advertising; presence here of Albert Lasker, head of Lord, Thomas & Logan; Lasker's ex-officio conferences with Joe Schenck, Sam Goldwyn, Joe Schnitzer and others; the general attitude of Carl Laemmle, along with other comment by film execs now in Hollywood, points to a new trend in show business—the ballyhooing of big pictures on a large scale out of New York.

This follows pace set by Amos 'n' Andy in Cost to Coast smash through able merchandising campaign behind it through daily and trade press.

Fox West Coast is reported extending its Coast chain as a retaliation move against United Artists, which plans the building of 25 houses and buying of others.

Paramount's current economy wave will affect six writers, three directors, and about 40 members of technical departments. Studio is endeavoring to buy off the contracts of these writers and directors on a 50-50 basis. Most are holding off, although Marie Baumer took her half check and left.

Further bottling of news sources at the Fox studios has agents who sell story material and players to the studio warned against talking to newspaper people.

Paramount has bought the stage play, "Blind Mice."

Passing on credentials of visiting newspaper and mag writers will be handled by Mark Larkin of the local Hays' office. It was previously handled as a Wampas committee by Barrett Kiesling. Hays' office foots the bills but it will remain as a Wampas matter as Larkin is a member of that organization.

Harry M. Warner will give away $100,000 worth of radios to charity organizations, to be selected by voting in lobbies of Warner theatres.

Sam Goldwyn staff has been skeletonized with no prospect of production resumption until March.

Oliver Morosco and Louis MacLoon are both taking shows to New York, but individually. Morosco has "Behind the Covers," called off for local production. MacLoon is going east with his new musical, "Paris in Spring," after six weeks in San Francisco.

There will be no film stars galloping up and down Hollywood boulevard in reindeer sleighs this year. Business men couldn't get together on stunt.

Norman Phillips, Jr., will be featured by Chesterfield Productions in "The Rich Little Poor Boy," by Eleanor Gates. This is the young vaudevillian's second picture for Chesterfield.

Dissatisfied with French imports, Universal called off French version of "Boudoir Diplomat" after picture was in production three days.

Harold Lloyd turned down an $100,000 offer for a series of national radio broadcasts.

Court approved Metro's contract with Dorothy Rosher, 16, for a year at $100 a week.

Afraid of audience reaction to remakes, Metro has switched the title of "Within the Law" to "Paid."

Carla Laemmle, niece of Carl Laemmle, received a practical screen test in Universal's Leatherpusher series.

Doris Malloy, story editor at First National, has been dropped. Manny Wolf is subbing temporarily.

Virginia Kellogg, formerly p. a. for Fred Niblo, is on the writing staff at Paramount.

Picture man spent 20 g's on a minnie golf course and after three weeks of unusual weather folded. Sign on the links now reads, "Opened by mistake."

Kenyon Nicholson, recently at Universal, has been engaged by Metro to adapt his own play, "The Torch Song."

New order issued by Al Lewis, head of Fox writing department calls for all shooting scripts to be between 50 and 100 pages.

Kay Johnson and Charles Bickford have been released by Metro by means of contract settlements.

Rufus Le Maire's first assignment at Warners as a supervisor will be an original story by Joe Jackson.

Though waiting a long time for production activity to set in, optimism now slates Dec. 15 as the date when things will begin to hum. By then WB and FN will have resumed major production, others also expected to perk by that time.

Six weeks of personal appearances in east are out for Leon Janney, kid player. Called by Fox for part in "Modern World."

"Neck and Neck," college story by Harlan Thompson, with John Wayne in male lead, will be Seymour Felix's first directorial assignment at Fox.

H. B. Franklin, accompanied by Max Kravetz, his theatre deal expert, left for New York. They return in a week.

"Painted Desert" completed. Pathe has assigned Bill Le Maire to direct a short for Pathe.

Illness of Franklyn Warner has put off production of "Temptations of 1930," second edition, till next year.

Leila Hyams and Anita Page get leading femme parts in Metro's "Gentlemen's Fate."

Marion Ladron DeGirevarra will be in Metro's Spanish version of "Madame X." Picture's start awaits her arrival and that of husband, Rafael Rivella, also a probability for cast.

Metro keeps Cyril Hume, writer, an additional six months.

Having sold their interest in Liberty Productions, Edward and Victor Halperin are forming their own company, with headquarters at Metropolitan studios. First effort will be "Romantic Scoundrel."

Par. Defends Clara

(Continued from page 3)

mount was accusing them of crucifying Miss Bow.

Writers appeared at the studio and claimed that they had all tried to check the various stories at the studio before they were printed. In each case they claim that the studio, instead of issuing a statement one way or the other, or attempting to defend their star, would insist that they knew nothing about any of Miss Bow's personal affairs.

Burning writers claim that if at any time they had received proper information from the studio, they could have handled the stories in a different manner.

INDIE EXHIBS GET A BREAK

Film Biz Verbally Spanks Ohio Gov. Over Censorship; State Head Practically Agrees

Columbus, O., Nov. 25.

Filmdom for the first time showed its teeth last week when it figuratively spanked Governor Cooper of this state in a way that no chieftain of any state has been spanked by the picture business. It occurred at the dinner for Ohio exhibitors who were in convention.

The verbal barrage brought the Ohio censorship scandal before the public attention of Cooper. Most amazing to the exhibitors and officials present was that the Governor not only took it on the chin but came back with a friendly gesture toward the abolishment of censorship in Ohio. He is quoted as saying in this respect:

"There may have been more of a necessity for censorship of the movies when this bill was passed 15 years ago than there is at present. If the producers keep their pictures on a high plane, and if you theatre owners remain of the same frame of mind as you seem to be now, there may not be so much of a need for censorship in Ohio as some people think."

Charlie Pettijohn, Hays attorney, partially responsible for airing the Ohio censor intrigue, did the "calling" at the dinner. He not only called the Governor but he called

(Continued on page 50)

BROWN AND FRANKLIN TRAVELED TOGETHER

Chicago, Nov. 25.

Hiram Brown, of R-K-O, and Harold B. Franklin, unattached, came in here yesterday from the coast on The Chief. They left in the afternoon together on the Century.

Beyond a customary rumor in New York that there is something doing between Harold Franklin and R-K-O, nothing is known as to any objective in the joint eastern traveling by the two men named in the Chicago wire.

With Franklin reported out of any theatre campaign United Artists may contemplate, Franklin might have continued with his own scheme of gathering the indies around him, with the proposal to Brown of having the R-K-O houses in the far west as the headliners for such a combine.

A story in New York the past 10 days which might account for Frankin in east at this time is that the Fox people have informed Franklin if he expects the $517,000 settlement Fox made with him as president of Fox West Coast and to retire from that position, Franklin meanwhile will have to forego any other theatre activity, until the expiration of the Fox contract, about 18 months ahead, that the settlement settled.

Franklin is said not have received any letter or writing specifying the settlement was in full to its date, thereby releasing him. The Fox people are reported of the opinion that under the settlement agreement Franklin remains available to Fox if the latter should wish to recall him to his former position with Fox West Coast, at least until the Fox contract with Franklin expires.

Radio-Pathe Deal Now Up to Pathe Stockholders

Hollywood, Nov. 25.

Hiram S. Brown, head of R-K-O, who left here for the east Friday (21), is virtually set on the details on the Radio-Pathe deal. Has been conferring with E. B. Derr and Charlie Sullivan, the Pathe studio execs, and it's now up to the Pathe stockholders.

Joe Schnitzer stays indef on this end.

Hello, Al

Hollywood, Nov. 25.

Al Jolson is recommending A. T. & T. again, now that he's in Hollywood, and his wife is in New York, costing mammy's boy 20 bucks a day just to give the weather and health report.

If the kid's out late the night before and doesn't punch in on the telephonic clock, Ruby spends the 20 just the same to ask why.

BROKER CALLED BY EXCHANGE RE FOX

Arthur Pope, broker and member of the New York Stock Exchange, must hand in his explanation to the Exchange's board of governors by today (26) on charges preferred against him to the board by stock brokerage houses, it is said, relating to statements issued by the Pope brokerage firm to its customers, relative to Fox Films.

These statements from the account were derogatory to Fox, with Pope known as one of the leading "bears" of the street. One version of the affair is that Harley L. Clarke, the Fox pres., is behind the charges.

Several postponements of the hearings against Pope are said to have been granted by the board, which must have before it in person the defendant to a charge before decisive action may be taken by it.

Pope is said to carry a large statistical force, and his explanation of the complained statements is expected to carry many statistics concerning Fox.

Up to now none of the downtown or regular dailies has carried any account of the Pope matter.

Penalty usually for unsubstantiated charges of this character is said to be expulsion from the Exchange.

MUSIC DEATH WATCH ON 'NIGHTS'—'MORALS'

Hollywood, Nov. 25.

Warners are waiting for the reaction on "Viennese Nights" as a guide on future musicals. In the meantime, however, Arthur Franklin returned last week to take charge of music matters for both WB and First National. Similarly, Metro's "Jenny Lind" ("A Lady's Morals"), will be an indicator to other studios as to the immediate future of operettas.

One prominent executive is quoted as stating that it is still dangerous for any singer to essay a screen operetta because sound recording is not sufficiently perfected to do full justice to certain vocal ranges.

Boosting for Theatre

Brooklyn, N. Y., Nov. 25.

"Standard Union," local daily, running two column box on the theatre page this week: "Be Happy Thanksgiving Week—Go to a Theatre.

WASH. VERDICT INDIE VICTORY

U. S. Supreme Court Affirms Thacher on Arbitration, but Reverses Judge on Credit Committees — Exhibs Will Now Prepay for Films—Think Producers May Show How "Tough" They Can Get

CHAOS AGAIN

Film bookings from now on will be on cash-and-carry basis. Disputes, formerly ironed out by private conferences, will now go through the regular channels of expensive litigation.

An 100% upset in filmdom's contractual proceedure, marking a sweeping victory for the independent exhibitors in the legal aspects, is recorded by the U. S. Supreme Court's final slant on the picture business.

Not only did the highest court Monday (24) affirm former Justice Thacher's Federal Court ruling against compulsory arbitration, but it reversed his favoritism for credit committee procedure of bill collecting. The elimination of the latter

(Continued on page 71)

TRADE PAPER MERGER SET

Martin Quigley has closed for Arthur James' "Exhibitors Daily Review" and has already rechristened it "The Motion Picture Daily." The "Motion Picture News," Bill Johnson's weekly, is also set and ready to take its place in the Quigley line-up.

"In another few days," says Quigley, "all details will be announced."

Meanwhile, the "Review," under the publishing eye of Quigley, is functioning the same as always except for the name. It is the third time the paper has been baptized, starting life early as a weekly, "The Exhibitors' Trade Review."

The "News" buy is for prestige and to narrow down the trade paper field, it being understood that Quigley will tack it on to his weekly, "Herald-World," and thus make one weekly, published in Chicago, out of what was originally three. Quigley started the merger business four years ago when he took the "Moving Picture World," then the oldest national weekly in the film trade field, away from the Chalmers Publishing Company.

Coast Daily

With the "News" and the "Review" added to his holdings, Quigley isn't stopping. He has made an offer for a tab on the west coast. If not accepted and not so much is heard about that right now, Quigley will introduce a Hollywood edition of his New York daily.

For some time it has been heard that Arthur James had been waiting for this sell-out day to retire on a farm in the suburbs and there write when he felt like it. Instead, it would seem Arthur is going to stick by the biz. Right now it is heard Quigley is retaining him as an editorial writer. Jimmie Cron is also remaining on the daily as advertising specialist.

On the "News" end there is much quietude. Reports are that Red Kann has been "flirting" with Jack Alicoate and may resume his old perch on "Film Daily." Others, however, say Kann may be shifted to the editorship of Quigley's daily in the turn-over. Kann has a contract.

Wide Film Finally Passed Up by Public and Producers Followed By Magnification as Substitute

Bill Fox's Attitude

When last seen and asked if he aimed back to the film biz, William Fox cracked a crisp nix. He says he never knew life could be so enjoyable, and how relishable it is to hear somebody say, "No."

Bill's pleasures these days are watching the stock quotations, golf, travel and leisure. He sleeps and eats when he wants to and doesn't have to take time off for golf. For the first time he's without worry, says William, something he never knew in the film biz.

FOX-U.A. IRON OUT BOOKING DIFFERENCES

The Fox-United Artists film booking squabble is ironed out. UA has agreed to take a few less dollars and Fox to pay a few more.

This was the understanding in New York when advices were received at the UA home office Monday (24) that Al Lichtman was returning from the Coast the same night. Lichtman, among other things, went to Hollywood to help bring about a compromise with Fox, it is now learned.

20 DAYS' NOTICE FOR PATHE STOCKHOLDERS

A meeting of RKO is understood to have been held yesterday (25) in New York to ratify its purchase of Pathe for $5,000,000, as previously reported.

With that ratification and the preliminary papers signed by both sides to the sale, Pathe will send out the customary 20-day notice to its stockholders for their approval. It is said the deal requires the approval of 66 2-3% of the Pathe holdings.

Jos. P. Kennedy returned to New York Friday (21) and will remain until after Thanksgiving. Hiram Brown, of RKO, returned from the coast yesterday, with Jos. Svhnitzer, Radio Pictures pres., remaining at the Hollywood studio. C. J. Scollard, Pathe's gen. mgr., has been on the coast settling details of the Pathe transfer with the Radio people. Scollard will return in about another week.

Other than that Pathe will likely continue under its present identity as a producer, and that the exchanges of the two concerns may be merged, there is nothing reported as to any arrangements under the amalgamation as to producing or staffs.

'Street Scene' on Shares?

It's reported Elmer Rice, writer of the stage hit, "Street Scene," is about to close an agreement with Arthur Friend for Friend to turn it into a picture, on sharing terms. Friend some years ago was connected with Paramount (FP).

Rice is said to have lately repurchased W. A. Brady's interest in the film rights. It is also said that as high as $200,000 has been declined in the past for the picture rights to the play.

Burial services are all that remain to end the wide film era which never really was born. Producers are satisfied that the public won't go for it. Furthermore any increase in the width of celluloid is too expensive a proposition all round.

Magnifying standard size film is about all that will be done from now on to provide a giant screen. Use of powerful lenses sporadically throughout the country starting about two years ago is blamed by film executives, especially in the Fox organization, for taking the edge off big film. Radioites feel the same way.

This means that the two pioneers in the wide film field are disgusted.

Already Fox houses are going in for the imitation wide film—the magnification. Several of the theatres in New England played "Big Trail" in the 35 millimeter width and announced it as "Grandeur Scope." Latter meant, according to interpretation at the home office, that they were just using another lense and a big screen.

No novelty has been more discussed behind locked doors and pored over in laboratories than wide film. Every company has had a process of its own some time or another since Fox threatened to push Grandeur.

"Niagara Falls"

About the only "subject" that has registered successfully in all of the methods is "Niagara Falls." The Falls sold the Fox organization on Grandeur, bankers becoming elated when they saw the foaming ripples. Same thing happened when the Spoor system photographed the Buffalo river. Radioites then thought Spoor had everything licked. It was a leader for the flop Edison talker of 15 years ago, and also one of the first Pathe scenic shorts over 20 years ago.

The public, in the 10 wide film test cities of the U. S., officially designated, has solved filmdom's wide film worries. The payees want good pictures whether they're small or large.

In the course of its months with wide film the industry, according to some of its spokesmen, has also found that magnification isn't half as bad as it was thought at first; that, after all, there isn't any great difference in definition while that in cost compared to legitimate wide film is enormous.

The synthetic giant screen will survive, it is claimed. Most of the de luxe houses are using it for novelty effects in newsreels and stage shows now. But, it is conceded, that's about as far as it will get. Just an adjective in the big theatres, an incidental in the course of the program.

18% Gross Increase in '30 by N. E. Circuit

Boston, Nov. 25.

An increase for the gross and comparatively for the net of from 17 to 20% will be shown this year by the New England Circuit. It has around 30 theatres in the New England section, in large and small towns. John J. Ford is its general manager and operator.

This year the circuit has opened two new houses, at Burlington, Vt. and Augusta, Me.

LeBARON ILL

Hollywood, Nov. 25.

Radio studio is running without William LeBaron at the helm this week.

Illness kept the exec away part of last week and he probably won't return till next week.

PRESENTATIONS —VAUDE BACK

Sydney, Nov. 25.

Hoyt's is reintroducing stage presentations, orchestras and vaudeville in its talker houses, while American acts playing the Union Theatres circuit are to be offered a combination route in New Zealand, South Africa and England.

To this end Musgrove, the booking manager, has effected a tie-up with the William Morris agency in America, England and the British colonies.

'ANGELS' AT $17,000 IS LONDON FILM PANIC

London, Nov. 25.

Biggest film sensation in London in years is the current run of "Hell's Angels" at the Pavilion.

Picture is getting around $17,000 weekly. It means capacity afternoon and evening.

United Artists execs this side have set the ball rolling with the biggest blaze of lights along Piccadilly, dwarfing the other signs.

Film is booked in for 16 weeks and looks like the problem will be what to do with it when the next Cochran revue is due.

Staging a Hollywood 'Opening' by Telephone

Hollywood, Nov. 25.

Mexico City last week went for a typical Hollywood type of opening. Only difference was the broadcasters in the radio tie-up were talking from Hollywood.

Broadcast was in connection with the opening in the Mexican capital of Universal's Spanish "Cat Creeps." Lupe Tover made a personal appearance but the 45 minute ether plug that went with the opening came from Hollywood and was broadcast via the telephone.

The "know you are going to like the picture stuff" came from Carl Laemmle, Paul Kohner, in charge of foreign production; George Melford, who directed, and player celebs.

Metro earlier in the week utilized the telephone to put over an interview with a Buenos Aires newspaper in connection with an opening. Jose Crespo was at this end and a scribe of a Buenos Aires paper at the other.

Argentine Tax

Buenos Aires, Nov. 25.

Panicky sessions on the Buenos Aires Stock Exchange have brought on hysterical proposals for action to end the business crisis.

Among them is a demand originating with leading business men for new taxes on motor cars and a heavy impost on imported films.

These schemes have been drafted in the form of a petition which has been presented to the President of the Republic.

Ford Leaves Haik

Paris, Nov. 25.

Dissension in the management has resulted in the resignation of Reginald Ford from the management of the Haik theatre interests, with which he was highly successful.

Ford always sought to keep the theatre end separate from and independent of the production department. This policy did not meet with the sanction of Haik. Difference of views brought about the separation.

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Subscription to
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Producers Need House Circuits' Protection For Negative Costs

Paris, Nov. 25.

A picture production survey here revealing an unbalanced situation is cited as evidence that producers will have to control a sufficient number of their own theatres to insure coverage of negative costs.

Independent production with no theatre adjunct is increasingly hazardous. House grabbing resembling that in the States a few seasons back is on the increase. This tendency is especially evident in Germany and probably will reach a peak before France.

Albert Kohan is reorganizing the Emelka chain in Germany and Laudy Lawrence is now in Berlin making a canvass of houses and chains looking to the interests of Metro.

Berlin, Nov. 25.

Two proposals are understood to be pending in Munich for the acquisition of an interest in Emelka, one of them involving Metro-Goldwyn and the other Ufa.

Arthur Loew is reported negotiating with Albert Kohan, head of the French film group and owner of a majority of Emelka shares. Kohan has no idea of an outright sale, but would consider a joint interest.

The Emelka theatre holdings in Germany are operating at a deficit.

Rumors are again about that Paramount is discussing with Ufa the proposal that the American company acquire Ufa's shares in the Hugenberg properties. Nothing definite has come out on this angle.

Berlin, Nov. 25.

Clayton Sheehan, Fox foreign manager, is due in Berlin for a survey of production conditions here.

Pasting Over 'Hot' Paper

Capetown, Nov. 25.

Posters for "Puttin on the Ritz," featuring half clad dancing girls raised a storm of disapproval and urged the Durban police to action.

A compromise was at length arranged by which paper strips were pasted over the offending displays.

A house manager in East Landon was arrested and fined for the display of what were called suggestive posters advertising "Tanned Legs."

Fox's Berlin Conference

Paris, Nov. 25.

Bavetta, Stone and Constant are in Berlin in conference with Henry Kahn, Fox's German representative, as a preliminary to the start of production on Fox German versions.

Fox Continental studio location has not yet been decided.

U. A.'S FRENCH STARS

Jean Murat and Suzy Vernon For "77 Park Lane"

Paris, Nov. 14.

United Artists has two French stars, Jean Murat and Suzy Vernon for the French version of the talker "77 Park Lane." Both French and English versions will be made in the new U. A. studios in London.

The Marquis de la Falaise will direct "Queen's Husband" in Hollywood, but whether French actors will be sent over for this talker is not yet decided.

Indie for Multis

Hollywood, Nov. 25.

Burton King, indie producer, inactive for the past year, is dickering with Amer-Anglo for a series of 10 features to be made in both Spanish and English.

If the deal goes through, King will establish production headquarters at Tec-Art.

"Trail's" Foreign Leads

Hollywood, Nov. 25.

Marion Lessing, Fox femme lead in domestic products, gets the lead in the German version of "Big Trail."

For the Spanish version, the studio is using Carmen Guerrero, former extra girl.

JOE TERMINI

Sidney Harris, "Billboard," said: "Joe Termini clicked best of the bill, getting a show-stop. He knows how to sell his stuff, doing much more than playing violin, banjo and guitar. His presentation curries favor."

Nov. 29, ArKayOing Keith-Albee, Boston.

Dec. 6, Mt. Vernon—White Plains.

DU PONT PANS 'HELL'S ANGELS'

Berlin, Nov. 25.

A. E. DuPont, the film director, is author of an article in the Ullstein newspaper, "B. Z. am Mittag," attacking Caddo's "Hell's Angels" as the most anti-German picture yet made.

He says characters representing Germans in military and in civil life all speak objectionable German and everything German is caricatured.

Film shows no tact, no judgment, he thinks, and has no conscience. Article reveals that the German Embassy in London discussed the picture with the Foreign Office as to whether a protest be lodged with the British Government over the exhibition of the film in England. Nothing came of the conference and the London Embassy is understood to be against action.

A Mexican Hullabaloo Over Tif's 'Party Girl' Makes Film Big Draw

Mexico City, Nov. 25.

Newspaper morality campaign against a picture here has had the usual effect, Mexican fans are lined up a block long waiting for a chance to see Tiffany's "Party Girl" at the Theatro Regis.

Campaign was started by a local tabloid which held that the film is suggestive and calculated to corrupt morals. It called upon the censor to look it over.

Miguel Angel Fernandez, the local distributor for Tiffany, made denial, arguing the catch lines attached to advertising matter might be "daring" but they were not immoral.

One of the newspapers denounced the picture before it was shown, aiming at the billing and declaring that persons who had seen it in the States expressed the view that it was full of salacious matter.

Fernandez's reply was that the picture has been o.k.'ed by the censor. Net result is that it is the most talked of film in the city.

$35,000 at Plaza, London; H. O. 'Anybody's Woman'

London, Nov. 25.

"Anybody's Woman" (Par) is held over at the Plaza after grossing close to $35,000.

This figure is only $1,500 below the house record held by "Beau Geste."

"FRONT" MINUS DIALOG

Paris, Nov. 25.

"All Quiet on the Western Front" is the attraction for the opening of Pathe-Natan's ritzy new 1,200-seater in the Champs Elysees district. Non-talking version is used.

House is sold out for three days in advance, evidencing the success of the picture.

Italian Version with No Dialog Gets Over Very Well in Milan

Milan, Nov. 25.

"Navy Blues" (M-G-M) under the title of "Cuor di Marinaio" and shorn of all dialog save the sailors' song, was offered Sunday (23) at the San Carlo cinema here. In spite of the mutilation it did well.

Attendance was in sharp contrast to that drawn by the native-made "Nero," which did poorly, while the Metro product did nearly capacity all day.

Reaction was not altogether favorable, due to the style of gagging situations that called for serious treatment, according to the Latin view. One element in the picture's favor was the expert handling of titles in the absence of talk.

Acting of William Haines, Carl Dane and Anita Page favorably commented upon.

AMOS-ANDY UNKNOWN OVER IN ENGLAND

London, Nov. 15.

A dire flop was pronounced for the Amos and Andy talker (Radio Pictures) after its trade showing here this week.

"Check and Countercheck," for present day makers of pictures, has crude direction.

Not a newspaperman in the Press Club has ever heard of Amos and Andy.

The trade show was received with polite silence.

Radio Pictures did not expect the foreign market to see in Amos and Andy on the scren anything more than a comedy talker with blackface characters.

Schmeling's Picture

Berlin, Nov. 14.

Max Schmeling has left Perlin for a pleasure trip with his manager, Joe Jacobs, to Budapest, Vienna, Paris, and Nice. He intends returning to Berlin by the end of this month and will leave for Hollywood by the middle of December where he is engaged to play for 6 weeks in a talker.

Beginning of February until April he will be seen in exhibition boxing matches in the larger American cities, and in June, 1931, the world championship fight with Jack Dempsey may take place.

2 Stockholm De Luxers

Stockholm, Nov. 25.

Two new first-run theatres will shortly be started, one of 1,200 seats and the other with 2,000. Both are contemplated to be ready by Jan. 1, 1932.

One of these theatres has been leased by an American distributor.

DANISH PROTEST

Dailies Start It—Hays Asks for Detailed Information

Copenhagen, Nov. 25.

After certain Danish newspapers had started a campaign against American films, protesting over American control of this market, the Hayes Paris office showed interest.

A request came to the American Legation in Copenhagen from the Hayes representatives for translations of the articles in question and whatever information bearing on the situation could be gathered from the distributors here.

Jannings in "The Bells"

London, Nov. 25.

It is understood here that Emil Jannings has been signed by Associated Sound Film Industries to play the lead in a film version of "The Bells," made famous by Henry Irving.

Salary is reported to be the largest ever paid in England.

Berlin, Nov. 25.

Ufa is making plans for a new Emil Jannings talker under the production management of Erich Pommer, with the direction of Max Reinhardt.

Story is from a script entitled "Rasputin," by Carl Vollmoeller.

ITALY'S TANGLE WON'T UNRAVEL

Rome, Nov. 25.

Representatives of the American picture producers are in a quandary here involved in a tangle over the new rules governing foreign tongue dialog in talkers. Trade is anxiously awaiting a decree from the Mussolini government making effective the recent concessions on foreign language.

So far the Ministry of the Interior has issued no instructions covering the subject. The situation remains as it was before the concessions indicated by the Duce, that is, complete prohibition of English dialog.

Americans are frankly worried, for films continue to arrive from the U. S. and the trade does not know where it stands. They are reluctant to advertise the product, having no centainty in what form it will be acceptable to the Government, to what extent it will be necessary to use titles in Italian and how far they can go in the use of English dialog.

LATIN PROMOTERS GYP ON THE S. A. MARKET

Hollywood, Nov. 25.

Major and independent producers, without full representation in South and Central America have gone chump for a number of Latins who have been promoting themselves into trips to their native countries on the chance of selling Spanish versions of American talkers.

Gyps have been representing themselves as being in touch with South American money that was willing to be used for pictures. On the strength of the representation, studios have advanced expenses for the Latins to make the trip and close the deals.

One man went so far as to guarantee the production cost of a Spanish version through his connection. Connection was advised by cable of the deal and wired back it's okay to the producer. Producer went to work on the version and completed it, but never heard from their contact man. Investigation proved that the gyp had taken another indie producer on the same deal and had skipped the country with close to $6,000.

Ernst Rolf at Joinville

Stockholm, Nov. 25.

It seems as though Ernst Rolf, engaged by Paramount to go to Hollywood, will work in Paramount's Scandinavian versions at Joinville, near Paris, instead.

Paramount has engaged a Swedish production manager and casting director, Rune Carlsten of the Oscar theatre for the Paris-made Swedish versions.

King's Cousin Burning

Paris, Nov. 14.

Lord Cavendish Bentinck, cousin of King George V, and a member of the British Embassy, is a tenant of an apartment in a house belonging to Mlle. Spinelly, the French actress.

He is now suing her, and asking damages, claiming that she has disturbed his peace by getting workmen to raise the house one more floor to provide an apartment for herself.

Munich Exhib Bankrupt

Munich, Nov. 14.

Frau M. Zach, owner of several picture houses in Munich, has gone into bankruptcy. She was brought to this position by sound apparatus and the conditions connected with it, the bankrupt states.

GERMAN HOUSE FAILS

Talker Rentals Too High For Frankfurt's Palast

Frankfurt, Main, Nov. 14.

Frankfurt Gloria Palast has had to suspend payments.

Reason given is that the talker release fees are too high.

NEW WORLD TALKER TYPE

French Exhibs Fear Imported House Operators Will Be Sent for

Paris, Nov. 25.

Statistics just published point to injury being done to the whole film industry by the antiquated methods of French exhibitors who have been laggard in accepting modern, progressive principles of showmanship. Low grosses seem to be the result of hesitancy in wiring theatres.

The same thing is making it difficult to produce French versions with the completeness of Hollywood standards.

The possibilities in Paris for progressive theatre management are instanced in the case of the Colisee, recently included in the Jacques Haik group and managed by Reginald Ford. The weekly gross is now averaging $6,000 compared to the best previous 1930 week under the former management of $2,000 and an average for 1924 of $700 a week.

Paramount and Haik are the only really live exhibitors in Paris. The Exhibitors' Association is protesting the publication of the statistics, fearing the theatre owners will refuse to accept their alibis and will put the houses in charge of operators brought in from abroad.

COAST VERSION OF "OLYMPIA" MODERATE

Buenos Aires, Nov. 25.

"Olympia" (Spanish picture made on the coast by M-G-M from Molnar's play "Olympia") aroused only moderate fan interest upon its release at the Astral here, in spite of tremendous exploitation and probably the best newspaper reviews ever given to a Spanish picture in this country.

The answer seems to be that the public is indifferent to purely Spanish language subjects. "The Nacion," local daily, says "Jose Crespo, although great on the stage, does not shine on the screen. Elvira Morla (playing a mother role) is well regarded, while Maria Alba in the leading role was entirely out of key here on her Spanish diction."

Another journal, "La Prensa," praises the direction of the picture and characterizes the release as "the best Spanish production up to date."

The opinion of "Variety's" correspondent is that Spanish players cannot hold first run South American audiences, which prefer titled American product instead of Spanish dialog versions. An example of that view was the extreme success of "Romance," which did capacity at the Palace on a four-shows-a-day grind, making a record for the Palace and out-grossing "Olympia."

The Buenos Aires comment coincides with the view expressed by one of "Variety's" staff reviewers (*Abel*) who saw the same picture on the coast in October.

Abel said: "It is slow, polite drawing room stuff with situation predicated more on the dialog than the action. Whether a picture like this is conducive for the Latin market is problematical, for the simple reason that the one thing the Latins do want and insist upon is pictures that are motion, not just a parade of characters exercising their larynxes."

DuPont Leaves B. I. P.

London, Nov. 25.

E. A. DuPont left British International last week after three years of the association.

He goes to Germany to supervise production for Sunfilm, and may make British versions for the same company.

Rotterdam's 1st Midnight

Rotterdam, Nov. 25.

The first midnight performance of a picture ever held in Holland was given Saturday night (22) at the Tuschnisky.

Show was arranged for the members of the Dutch Film Society and marked the premiere of the Rene Clair picture, "Sous les Toits de Paris."

Italy Film Situation Rather Complex With Fox Now Trying It Out

Rome, Nov. 25.

Fox is considering the production of at least one Italian language picture in Italy. It is understood Clayton Sheehan, the Fox general foreign manager, will presently be on the ground to examine the field.

The local situation is not very encouraging for talkers in the light of the reception given to the first group released. Pittaluga's "Nero" lasted but a fortnight in Rome and flopped conclusively in the south of Italy, where the people did not like the Roman accent of speech used by the star, Petrolini.

Pittaluga's "Canzone d'Amore" has been fairly successful everywhere and conspicuously good in Rome.

Paramount's "Why Not" was a semi-failure in Rome and elsewhere, but the same company's "Love Parade" was a success. Other talkers, mostly of minor importance, have generally been flops.

Apparently the Italians were quick to lose interest in the novelty of talkers and the prospect is from now on that only the best pictures can hope for satisfactory returns.

Hamilton Resigns as Par. Foreign Executive

London, Nov. 25.

Charles Hamilton, head of Par's construction and maintenance department on the theatre end over here, has resigned. His successor has not yet been named. Understanding here is that B. B. Buchanan, chief of Par's construction department in New York, is sailing for this spot next week and bringing along Hamilton's successor.

Reason for the Hamilton resignation is not given, but it's the second time Hamilton has requested a change of berth. Whether he stays with Par and is returning to Americas is not confirmed.

While here Buchanan will look over Par's foreign territories. As the firm plans renovation of its recently acquired Astoria chain, and other theatres on the Continent, this is expected to prolong Buchanan's stay in Europe.

Opposish Sex Films

The Hague, Nov. 25.

Asta and Trinon, rival cinemas here, are both offering films of heavy sex appeal. UFA's "Rhineland Maedel" at the Asta, and "Sexualnot," by Conrad Wiene, at the Trinon.

Rome's Quota Idea

Paris, Nov. 25.

Film trade here has been advised that Italy is examining a quota system, the idea being to compel the employment of Rome studios by foreign makers.

Scheme is reported as a quota arrangement opening the way for ten imported films for each one made in Rome.

MORE ACTION AND CLARITY OF PLOT

Less Dialog or Music, Says German Film Director in Accord With American Idea—U. S. Renters in Vienna Ready to Squawk

GERMAN-AUSTRIAN JOB

Vienna, Nov. 25.

American film interests here are getting ready to raise a lot of dust in Washington over what they describe as Austria's discrimination against Hollywood product in favor of Germany.

Since the Austrian contingent law was made operative about five years ago, $250,000 has been required by Americans for the purchase of "kontingents" (permits) in order that American pictures could be imported.

This revenue to Austria was supposed to go toward the upbuilding of the Austrian picture industry, since each foreign film imported calls for the sale to the original foreign producer of three "kontingents" and 33 "kontingents" are made available for each native production turned out.

The trick in the whole situation

(Continued on page 54)

French Exhibs Given Better Terms Through Many Native Talkers

Paris, Nov. 25.

French talker releases are flooding the home market and the outlook is that curtailment will become necessary soon. Exhibitors who formerly paid high rentals indiscriminately on heavy percentage terms plus big guarantees now are beginning to shop for the superior product.

Exceptional pictures retain their premium, but ordinary programmers cannot command minimum guarantees and are being bought on smaller percentages.

Result of the minimum guarantee elimination is that producers suffer immediately from poor quality output.

ROCKNE TO MAKE 2D SERIES OF GRID SHORTS

Hollywood, Nov. 25.

Considering the comparative low cost to make the Knute Rockne football shorts, they have proved the biggest one-reel money makers on the Pathe program. Pathe is now negotiating with Rockne for another series of four for next year in which the grid coach will have a substantial cut.

In many houses through the country, during the current football season, the shorts have been billed above features. In one house on Hollywood boulevard the Rockne short got a play above "The Love Parade" (Par), despite the heavy yen here for Chevalier.

Eisenstein May Do Picture Work in Japan

Hollywood, Nov. 25.

Sergei Eisenstein sailed Nov. 19 on the S. S. Mattson from 'Frisco for Honolulu, where he may go on to Tokyo on a Japanese picture proposition. That or he may return to Russia by way of the Orient.

While in Honolulu, however, he may also decide to return here by Dec. 4 when some local proposition, if it materializes, will be sufficient legal excuse to extend his American visa.

Goldwyn's Innovation for Quicker British Releases—'Whoopee's' Test

Sam Goldwyn is leading in American producer effort to narrow down protection on pictures having first runs or run showings in London. Through a special contract with Tivoli, London, on "Whoopee," it was agreed that this picture would be given general release in England three weeks following its London run.

Exhibs outside of London, including those in the keys and provinces, are commenting on the innovation, according to reports reaching here.

Under a British deferred booking plan, first runs outside of London, even though in keys, have to wait several months, sometimes as long as six, before getting clearance on pictures.

W. B. Selling Tobis End?

Berlin, Nov. 25.

Heavy budget of new rumors is circulating in the trade here.

One has to do with reports of negotiations looking to the transfer of Warner Bros.' interest in Tobis to Western Electric.

Neither side looks for a deal at this time, the bargaining being for the distant future.

Magyar Showman's Plan To Resurrect Silents For Foreign Talkers

Hollywood, Nov. 25.

Sandor Incze, Hungarian fan mag publisher and actively interested in legit production throughout Central Europe, with his own theatre in Budapest, is here arranging for tie-ups with Hollywood and deals to cover Central European picture rights to plays which he controls.

He has already closed with U for the European talker rights to "Strictly Dishonorable," which means this will be another on U's foreign version schedule for probably German, French and Spanish.

Par may resurrect the silent print of "Abie's Irish Rose" for foreign countries. Negotiations are now on with Incze, who controls the play rights for Europe to the Anne Nichols' piece.

Incze, who buys the rights to plays for Europe from American producers, and through his New York office also sells European plays to American legit interests, may put through other foreign version deals while here. He will stay on for another week or 10 days, making headquarters at the Par studio as a guest of Adolph Zukor.

Before leaving, Insze may open a Hollywood office.

French-Made Big Hit; Film Comedy with Songs

Paris, Nov. 25.

The new Pathe-Natan talker, "Le Roi des Resquilleurs" ("King of the Gate Crashers"), current at the Moulin Rouge, demonstrates the tremendous improvement in French producing skill.

Subject is a comedy of feature length, done in Harold Lloyd tempo, with Milton as the gate crasher screamingly funny. Picture was directed by Pierre Comombier.

House is sold out regularly.

As the comedy climax the star sings the film song in the screen action, and actually induces the audience to join in for the choruses.

German Wiring in Holland

The Hague, Nov. 25.

First wiring of a house in the Netherlands under the Paris agreement of the sound apparatus makers was installed in the industrial town of Zwalle, Holland.

Equipment is for disc and sound on film, handled by the German concern of Siemens-Halske. Apparatus was demonstrated with the first showing of the new UFA talker, "Der Schusz im Tonfilm Atelier," which is well regarded by the Dutch reviewers.

Crippled 'Hallelujah'

Copenhagen, Nov. 25.

The World Cinema, first run house here, withdrew "Hallelujah" on the fourth day of its scheduled run.

The original picture had been ruined by a crippled European version.

HUTTER'S FILM PRODUCTION STARTING

London, Nov. 25.

William Hutter, owner of the Duke of York's theatre and head of the Famous Players Guild, is about to go into picture producing on an important scale.

His first effort will be Walter Hackett's "77 Park Lane," starting late this month at Nettlefold's studios, Walton-on-Thames, with Albert deCourville directing English, Spanish and French versions and Dennis Neilson Terry heading the English players' cast.

In addition Hutter is negotiating with Rex Ingram to produce three features.

United Artists will assume world wide release of the deCourville picture and is negotiating for the other Hutter subjects. Because of the engagement for pictures. Gaumont British is releasing deCourville from the production of stage flashes for the New Victoria presentation shows. Contract covering this assignment terminates at the end of November. The three-act stage policy at the New Victoria will be continued.

Continental Survey

Buenos Aires, Nov. 25.

As the outcome of a petition addressed to the government and calling for protection of the native film industry, a special commissioner has been appointed to make a study of the subject.

He is Senor Chaz, who is sailing for Paris to survey the protection system employed for a time by France, and the methods of other European countries to meet the same problem.

Senor Chaz makes known that his job is entirely honorary, since he receives neither salary nor traveling expenses while acting as the Argentine's special envoy.

Penley Remains Gen. Mgr.

London, Nov. 25.

Charles Penley, general manager of the Astoria chain, will remain in the same capacity when the houses are taken over about Dec. 15 by Paramount.

Earle St. John will have general supervision.

DAMITA'S FRENCH VERSION

Hollywood, Nov. 25.

After a lengthy search for the femme lead in the French version of "Let Us Be Gay," Metro finally selected Lily Damita who is now in Hollywood.

Production starts next week, Andrew Lugeut directing.

Chi. Dailies Go for Wide Film And 'Danger' $31,000—Orph. Very Big, $8,400—'Angel's' Fireworks

Chicago, Nov. 25.

Spoor-Berggen wide film for "Danger Lights," at the State-Lake, attracted exceptional notice last week. "Times" devoted an editorial to it heading the story, "A Modern Miracle." Ashton Stevens, drama critic of the "Herald-Examiner," went out of his sphere to dash off a couple of raves for the new film angle, stating that the wide screen was as big an innovation as sound. Every picture critic in town treated it as one of the biggest changes yet to hit the screen.

This was in marked contrast to the rather listless attitude of R-K-O in the matter. Impression among the trade mob is that R-K-O didn't expect much, this view being a reflection of the eastern estimate. It was only after the spread of the comment that R-K-O awoke to the real possibilities, and spent more for exploitation on the second week than the first.

Rest of the houses in the loop wandered aimlessly with none doing any real business. Most spent the week switching pictures.

"Big Trail" scrammed at McVicker's and "Feet First" came in, following an excellent exploitation campaign, but opened poorly. "Life of the Party" supplanted "Up the River" at the Roosevelt, and started off to good notices.

"Hell's Angels" finally fought its way into town and proved itself a thoroughbred by getting away terrifically. Holdouts all over the sidewalk the first days. Oriental, after doing handsomely for three weeks, slumped back into the rear row again with "Remote Control." George Bancroft, local fav, was light at the Chicago with "Derelict."

The Monroe, which tried double features for two weeks, has abandoned the attempt and gone back to the singles. At the Orpheum the first-run "Widow of Chicago" established one of the best figures in months and held over.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Half Shot at Sunrise" (Radio). For five days not bad at $4,000; "Tiger of Berlin" (UFA), another all-German talker for the house, has replaced and is doing nicely.

Chicago (Publix-B. & K.) (4,000; 50-75-85) — "Derelict" (Par) and stage show. George Bancroft was the selling point and accounted for $43,700; light for this ace theatre.

McVicker's (Publix-B. & K.) (2,100; 50-75-85)—"Big Trail" (Fox). Final and third week better than expected at $23,000; "Feet First" (Par), current, started fairly to $12,000 the first three days, but panning reviews blocked further progress.

Monroe (Fox) (1,000; 25-40)—"Lady Surrenders" (U) and "Cocoanuts" (Par). Business accountable to the first flicker which has gotten excellent local attention; double feature idea shot at this stand after two weeks. Only fair at $4,300; house goes to single features.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Remote Control" (M-G) and stage show. Back into the trough again at $28,100; neither picture nor stage show could get going; Godino Twins, current on the stage, first freak attraction ever to play this spot, with trade poor over week end; for first time in history will have six-day week, starting its new show Thursday (27), in order to catch the Thanksgiving mob, and running eight days.

Orpheum (Warner) (700; 40-50)—"Widow from Chicago" (FN). Tremendous week and held over, $8,400; going first run exclusively and will get special attention and exploitation.

Palace (R-K-O) (2,300; 50-75-85)—"Heads Up" (Par) and vaude. Picture panned brutally and a definite obstacle at the cash register; Gus Van, headlining, accounted for much of the draw, which was only fair, $20,900.

Punch and Judy (Machat) (350; 50-75)—"Juno and Paycock" (BI). Looks like house is sunk; can't get product; stretching runs to the limit and now goes to reissues, starting with "Anna Christie" (M-G) current; house is far off the main stem; second week of "Juno" only $1,700.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85) — "Up the River" (Fox). Disappointing after critical raves; out in second week at bad $14,600; "Life of the Party" (WB), current, and doing well for start.

State-Lake (R-K-O) (2,700; 50-75-85)—"Danger Lights" (Radio). Wide film drew strong comments, responsible for gross; papers did everything but push the customers up to the b. o.; opening week big but not tremendous at $31,000; one more week and out.

United Artists (Publix-UA) (1,700; 50-75-85)—"Lottery Bride" (UA). Bad in second week and out at $15,500; "Hell's Angels" (UA), now on the screen, showed it had that certain something by starting to holdouts.

Woods (A. Jones) (1,200; 50-75-85)—"Only Saps Work" (Par). Opened midweek and away weakly at $3,000 for first two days; reviews favorable; "Squealer" (Col) finished in middle of third week to good trade considering the run; $8,000 for final five days.

TOPEKA KEEPS SINKING

2 Houses Over $5,000—Stock Troupe Now Looks Set

Topeka, Kan., Nov. 25.

(Draw. Pop., 85,000)
Weather: fair and warm

The Grand suffered this week from the unexpected kickback of the preview given "Big Trail." School teachers were guests at a special showing but most of them, in talking to their pupils, were inclined to pan the picture for its historical inaccuracies and failure to follow Hal Evarts' story. Evarts is a Kansan and generally read here.

Estimates for Last Week

Grand (1,400; (50) (Fox) "Big Trail" (Fox). Business spotty but built up a good total on strength of Friday and Saturday; $5,300.

Jayhawk (1,500; 50) (Fox) "Old English" (WB). Benefited from recent Academy award to the star; with "Madame Satan" (M-G) and the DeMille name on last week went into extra figures for first time in weeks; very good, $5,100.

Novelty (1,200; 50) (Fox) "Top Speed" (WB). Week started slow but built to nice total; $2,900.

Family (600; 35) (Ind). Hazel McOwen stock in "My Wife's Family," with vaude. Continues to increase attendance; rapidly becoming family house of town; $1,100, good.

Cincy Up 'n' Down, Albee's $28,500 Big Also Keith's $13,500

Cincinnati, Nov. 25.

(Draw. Pop., 700,000)
Weather: Warm

Albee, R-K-O's local flagship, steamed in nicely with a strong vaude layout last week. "Big Trail," burdened by an 11th hour booking, dropped at the Palace $10,000 below its previous week.

"Widow" came in on the tail of "Times-Star" Swanson-Paris blast to lift a nice roll. "Outward Bound," n. g.'d by the flaps and purple suited gentry, met high press approbation and didn't suffer as badly as the management expected. Libson's p. a. whammed both guns on "Africa Speaks" and Keith's set a high under the new setup.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75)—"Love in the Rough" (M-G) and vaude. Vaude, with Gene Austin in several tieup spreads; tepid screen fare but Robert Montgomery a reliable femme puller; excellent at $28,500.

Palace (R-K-O) (2,700; 30-50)—"Big Trail" (Fox). Last minute entry submerged by daily pannings and word-of-mouth raps; far from good at $13,300.

Capitol (R-K-O) (2,000; 30-50)—"What a Widow" (UA). Dovetailed neatly with Swanson-Paris tie-up; Gloria still the glamorous lady here; $15,200 is good.

Lyric (R-K-O) (1,400; 30-50)—"Outward Bound" (WB). Sexy ads lured too many crackpots who couldn't get it; refund demands by lowbrows; lauded in dailies and enjoyed considerable carriage trade but $10,400 low.

Keith (Libson) (1,600; 30-50)—"Africa Speaks" (Col). Tremendous at $13,500; mixed press reception but drew all types; house flash fronted for first time.

Strand (R-K-O) (1,350; 25-50)—"Bright Lights" (FN). Not too bad at $5,200.

Family (R-K-O) (1,140; 20-40)—"Trails of Danger" (Fischer) and "Night Work" (Pathe) split. Fresh air dramas draw here; this one off though; latter impressed as pleasing Quillan comedy; $3,400 fair.

DEBUTANTES AND DIPLOMATS

No better opportunity for American elite and the Diplomatic family to promote the financial and social interests of America's best known younger society group than by attending the JUNIOR LEAGUE BALL at the WILLARD HOTEL, Washington—this year, November twentieth.

MEYER DAVIS personally conducted his agumented orchestra for this auspicious occasion.

VAUDFILM AGAIN LEADS K. C. HOUSES AT $19,200

Kansas City, Nov. 25.

Last week was American Royal (horse show) week, which brings more strangers to Kansas City than any other amusement event. But it's opposition to the theatres instead of helping them.

The American Royal pavilion is open from eight in the morning until midnight and is a couple of miles from the theatre district. Thousands never get any closer to the main stem.

After a week with "Remote Control" Loew's Midland started its third anniversary week with a bang and "Hell's Angels." Jean Harlow, home town girl, was here in person the two opening days. With the start of the theatre's new year top prices were changed from 40 to 50 cents.

The Newman, with a strong campaign for "Laughter," enjoyed excellent business, and the Royal, with the second week of "Feet First," sent over from the Newman, held up well. Big crowds, however, were at the Mainstreet where, besides "The Cat Creeps," there were four acts of vaude.

Estimates for Last Week

Loew's Midland—"Remote Control" (M-G) (4,000; 25-40). Did $13,300; fair.

Mainstreet—"Cat Creeps" (U) (3,200; 25-35-50-60). Given sensational publicity and with vaude to help, Saturday-Sunday capacity; balance of week strong; they like their vaudeville here; $19,200; very good.

Newman—"Laughter" (Par) (1,890; 25-35-50-60). Another picture the management got behind for gratifying results; did very well; $14,300.

Royal—"Feet First" (840; 25-35-50-60). Second week for Lloyd, first being at the Newman; Lloyd fans liked it; $5,000.

Pantages—"Sweethearts on Parade" (Col) (2,200; 25-50). Lots of action to the liking of the Pan's regulars; $7,200.

N. O. LIFTS ITS AVERAGE $10,000–'NURSE' $18,000

New Orleans, Nov. 25.

Local picture business is showing a healthy improvement. Whereas two months ago the total average gross of the downtown first runs was around $45,000 weekly, at present the figures are about $55,000.

The Saenger is growing back to healthy proportions, and last week, with "War Nurse," got $18,000. Loew's State did well enough with "Just Imagine." Feature showed much early pace and finally wound up with $14,500. "Old English" proved big for the Strand, getting $4,800, the best gross house has had in eight months. "Big Boy," at the Tudor, was $1,000 ahead of recent grosses at that house.

Estimates for Last Week

Saenger (3,568; 65)—"War Nurse" (M-G). Away to a big start, best Sunday biz in some time; declined during final days to $18,000, but that's good.

Loew's State (3,218; 60)—"Just Imagine" (Fox). Started well but not so peppy at finish; however, pretty nice at $14,500.

Strand (1,800; 60)—"Old English" (WB). Arliss quite a fav with Strand's exclusive clientele; $4,800 means neat profit.

Tudor (800; 50)—"Big Boy" (WB). Jolson still a card here; theatre well on the right side of ledger with $3,500.

"Hell's Angels" and "Feet First" Big In Philly—Nothing Much of Rest

$13,000 FOR 'DERELICT'

Oke in Prov.—"David" Fair Enough at $9,000—"Lincoln," $18,000

Providence, Nov. 25.

(Draw. Pop., 315,000)
Weather: Unfavorable

Nothing to rave about in town last week. Some pretty fair bills, but no smash grosses.

Estimates for Last Week

Loew's State (3,500; 20-50)—"Lincoln" (UA). Although feature got good comment, failed to go as high as expected; house tried to sell picture from all angles, and just managed to eke out $18,000, fair.

Paramount (2,200; 15-50)—"Derelict" (Par). George Bancroft saved this one from sliding; star a card here; good at $13,000.

R-K-O Albee (2,500; 15-50)—"Tol'able David" (Col). Good comment and, considering fact that house had to cut one performance for symphony concert, slightly under $9,000, fair.

R-K-O Victory (1,600; 15-50)—"Night Work" and "White Hell of Pitz Paulu." So-so at $7,000.

Majestic (Fay) (2,200; 15-50)—"Old English" (WB) and "Maybe "It's Love" (WB). Both features liked, but Arliss responsible for gross of nearly $13,000, good for this house.

Fay's (1,600; 15-50)—"Renegades" (Fox) and Fifi Dorsay in person. Show off to good start during first half of week because of Fifi Dorsay, but petered out middle of week, when screen girl forced out by throat trouble; so-so at $7,500.

'Imagine' H. O. in Balto. on $12,500, Town's Bright Wk.

Baltimore, Nov. 25.

(Draw. Pop., 850,000)
Weather Rain

Loew's tried a new preview stunt last week at the Stanley, putting on a midweek midnight showing of the theatre's current film, "Min and Bill." It was before a capacity house, soup and fish prevailing. Heretofore, previews have been saved for Sunday nights.

"Hell's Angels" came into the de luxe topped Auditorium last week, opning the Saturday previous. The Schanberger's other house, Keith's, drew a big card in "Morocco," opening last Friday night.

Century again topped the intake list with "Girl of the Golden West." "Derelict," at the Stanley, was just pretty good. "Just Imagine," at the New, however, clicked big. "Africa Speaks," at the Rivoli, was good but not up to expectations.

"Feet First" was moved to the upstairs Valencia where it grossed fairly. "Playboy of Paris" did satisfactorily at the uptown Parkway, but the Met, the other uptown house, was rather low with "Sea Wolf."

Estimates for Last Week

Century (Loew) "Girl of the Golden West" (FN) (3,200; 25-60). Ann Harding rather than the film the draw; stage show pleased; business just about one grand under first week of restored stage show policy; about $23,000.

Stanley (Loew-Stanley-Crandall) "Derelict" (Par) (3,600; 25-60). Generally liked, with stiff competition, best it could do was to equal previous week, and that wasn't big for this house; about $16,000.

Auditorium (Schanbergers) "Hell's Angels" (Caddo) (1,500; 50-$1.50). Opened Friday previous; good night intake but mats not so big; did well but could have done better; $12,000 or a bit better for seven days.

Keith's (Schanbergers) "Laughter" (Par) (2,500; 25-50). Held over and justified; better than $7,000.

Rivoli (Wilson Amus. Co.) "Africa Speaks" (Col) (2,000; 25-60). Big mats with school children predominating; nights not up to expectations; good week though at about $7,500.

New (M. Mechanic) "Just Imagine" (Fox) (1,400; 25-50). Clicked for best week in months; holding over on about $12,500.

Valencia (Loew-UA) "Feet First" (Par) (1,500! 25-34). Just about average, if that, at $3,200.

Parkway (Loew-UA) "Playboy of Paris" (Par) (1,000; 25-35). While picture rather lame when at the Stanley, quickened pace up here and got house best figure in four weeks; about $3,700.

Hippodrome (Pearce & Scheck) "On Your Back" (Fox) and tab show (2,250; 25-50). Good week at about $9,000.

Philadelphia, Nov. 25.

Business in the downtown film houses again only moderate last week. But one or two outstanding hits.

"Hell's Angels," which opened Friday night at the Aldine only smash in sight. In three week-end performances big aviation thriller got over $5,000, breaking the house record on Saturday night. "Feet First," Harold Lloyd's latest, did very well at Keith's, being first picture since "Animal Crackers" to rate two full weeks. Better than $20,000 reported, some from four midnight shows. Their assistance, however, was not noteworthy as can be seen from the fact that the first one took in about $300.

Mastbaum got $38,000 for the 2d week in a row and that's no shining figure for this big house. Picture was "Remote Control" with William Haines and no names on the stage bill. Fox disappointed very much with "The Big Trail." It did not prove strong enough to hold over for a second week, although expected to do so. Not over $28,000, nothing to boast about.

The Earle reported a little above average week with $20,000 for "The Gorilla" and the usual stage show. The Boyd took it on the chin as it has been doing with holdover pictures all season. "War Nurse," which hit $23,000 the first week got a scant $14,000 in its second.

The Stanley was okay with $22,000 for "Half Shot at Sunrise," although that was no riot for the box office. The Stanton got around $9,000 for the 2d week of "Way for a Sailor," drop of five grand. Only holdovers this week are "Half Shot at Sunrise," Stanley; "Feet First," Keith's"; "Hell's Angels," Aldine and "Anybody's Woman," Arcadia. New pictures include "Sunny," at the Mastbaum with conventional stage show; "Renegades" at the Fox, also with no big presentation headliners; "Mother's Cry," at the Boyd; "Leathernecking," at the Karlton and "The Lone Wolf," at the Earle, plus stage show.

Estimates for Last Week

Mastbaum (4,800; 35-50-75) "Remote Control" (M-G-M). William Haines' picture no box office hit and stage bill had no big names; $38,000, under what house should do.

Stanley (3,700; 35-50-75) "Half Shot at Sunrise" (R-K-O) (1st week). About $22,000. Good week and held over.

Aldine (1,500; $1.50) "Africa Speaks" (Col). In eight performances, Monday to Thursday, got weak $4,500. "Hell's Angels" opened Friday night for $5,000 in three performances.

Keith's (1,800; 35-50-75) "Feet First" (Par). Harold Lloyd picture first big hit house has had in some time. Over $20,000.

Earle (2,000; 25-65) "The Gorilla" (FN). Average week at $20,000.

Fox (3,000; 35-50-75) "The Big Trail" (Fox). Big disappointment but held over. Started well enough but folded. Not over $28,000, if that.

Boyd (2,400; 35-50-75) "War Nurse" (M-G-M). Nose dived to $14,000 in 2d week. That meant $9,000 off. Very poor.

Stanton (1,700; 25-65) "Way for a Sailor" (M-G-M). Dropped from $14,000 to $9,000, but later fairly good for 2d week.

Karlton (1,000; 50) "Eyes of World" (UA). About $4,500, good.

Arcadia (600; 50) "Anybody's Woman" (Par). Very hot $5,500 and held over. Picture recently at Keith's.

$20,000 AND $13,700 TOP IND.'S GOOD WEEK

Indianapolis, Nov. 25.

(Draw. Pop., 450,000)
Weather: warm

Springlike weather boosted grosses last week, giving downtown houses the first good run in several weeks. "Feet First," at the Circle, had the biggest draw.

The Indiana is fighting hard to snow under the Lyric which is going strong because of its vaudeville policy.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65) "Heads Up" (Par). Good week at $20,000 with Helen Kane the draw.

Circle (Publix) (2,600; 25-40-50) "Feet First" (Par). The week's popular film, chalking up a splendid $13,500.

Palace (Loew's) (2,800; 25-35-50) "Du Barry" (UA). Did well at $11,800.

Apollo (4th Ave) (1,100; 25-35-50) "River's End" (WB). Had fair run at $5,200.

Lyric (4th Ave) (2,000; 25-35-50) "Brothers" (Col). With Baby Rose Marie, the NBC starlet, heading vaude bill hit; $13,700, going some in these times.

FILM STOCKS IN SHARP DROP

'Tom Sawyer' $18,500 and 24% Kids, $45,000 for 'Just Imagine'—Frisco

San Francisco, Nov. 25.

With the exception of the Fox, which had El Brendel in person, practically all of the Market Street film houses went mediocre and under the past week. Some were 'way off while others just managed to make the safe side.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Just Imagine" (Fox). With El Brendel in person built rapidly from the start; about $45,000.

Warfield (Fox) (2,672; 50-65-90)—"Min and Bill" (M-G). Holding up surprisingly; drop less than ordinary and house well pleased with $17,000.

Paramount (Publix) (2,698; 35-50-65-$1)—"Tom Sawyer" (Par). Plugged heavily for kid patronage; drew well at opening and kept above average; attendance by house check was 24% youngsters; copped $18,500, very good for here.

California (Publix) (2,200; 35-50-65-90)—"Lincoln" (UA). Disappointment; opened light and failed to build; $15,000 only fair for this house.

St. Francis (Publix) (1,375; 35-50-90)—"Truth About Youth" (FN). Poor; opened under and stayed there; only around $9,000.

Orpheum (R-K-O) (2,270; 35-50-65)—"Tol'able David" (Col). Despite heavy campaign in newspapers and ballyhoo, opened light and remained that way; unknown star blamed; around $6,000, which is poor.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Night at Susie's" (FN). Plus vaude show hit usual stride and got average $15,000.

"CAT'S" $13,000 ABOUT MINN'S BEST IN DULL WK.

Minneapolis, Nov. 25.
(Drawing Population, 400,000)
Weather: Favorable

A slump. It dragged most grosses down to a lower level than has prevailed recently. Managers are hoping that it is but a temporary recession and will be quickly checked. There is a disposition to blame the local lull on the campaign to raise the budget for the Community Chest which keeps all charities going here. Incidentally, the campaign went 'way over the top easily, hardly a sign of hard times.

Comparatively, perhaps, the Orpheum made the best showing of the week with "The Cat Creeps." The State, with "Doorway to Hell," also did nicely. "Feet First" did not come up to expectations, although its fair-sized gross resulted in its retention for a second week.

The Minnesota continued to drag bottom, although its screen offering, "Remote Control," won favor. However, William Haines' drawing power seems to be on the wane here.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Remote Control" (M-G) and Publix unit. Picture pleased but Haines no longer the card here he used to be; business unquestionably hurt by stage play having been presented by local stock company more than a month ago; Publix unit not up to quality of recent weeks; about $19,500; very poor.

Century (Publix) (1,600; 75)—"Feet First" (Par). Not as well liked as many of Lloyd's other pictures; disappointing at around $11,600; just fair, but held for second week.

State (Publix) (2,200; 60)—"Doorway to Hell" (WB). Drew surprisingly well; Lew Ayres building following here; $12,100; good.

R-K-O Orpheum (2,890; 50)—"Cat Creeps" (U) and vaude. Picture a magnet and vaude good; despite sleet storm had holdout for more than hour Sunday night; near $13,000, good.

R-K-O Seventh Street (1,400; 50)—"Check and Double Check" (Radio). Fourth and last week about $2,500; poor, but four weeks' run immense.

Lyric (Publix) (1,300; 40)—"Bright Lights" (FN). Dorothy Mackaill a card in this picture; $3,400; fair.

Aster (Publix) (900; 35)—"Soup to Nuts" (Fox). About $1,800, fair.

Grand (Publix) (1,100; 35)—"The Spoilers" (Par) first half; "Her Wedding Night" (Par) last half. Second loop runs; around $2,300, also fair.

"SAILOR'S" $5,000 O.K.

New Haven Moderate—Poli Does $12,750—Sherman $8,000

New Haven, Nov. 25.
(Drawing Population, 300,000)
Weather: Rain

No outstanding film last week and receipts moderate. Ann Harding was a disappointment and John Gilbert an agreeable surprise.

Estimates for Last Week

Paramount (Publix) (2,335; 65)—"Virtuous Sin" (Par) and Publix unit. Fair at

Fox-Poli (Fox) (3,040; 65)—"Love in the Rough" (M-G) and F. & M. idea. Fair at $12,750.

Roger Sherman (WB) 2,200; 60)—"Girl of Golden West" and "Half Shot at Sunrise" (Radio). Latter came to rescue as "Girl" was a bust; $8,000, moderate.

Bijou (Fox) (1,536; 50)—"Way for a Sailor" (M-G). Gilbert film held its own; $5,000 okay.

BOSTON SLIDES–MET. AT $39,600–KEITH'S $13,20

Boston, Nov. 25.

Film biz was just fair all over town. Warm weather, unusual for the season, has kept many outdoors rather than in theatres.

The Met slipped under $40,000, different than the 45 it has been getting the past few weeks. Keith-Boston, vaudfilm and now four a day, didn't show much with the new policy. The R-K-O Keith's, now shorn of its "memorial" significance, did only $13,200.

State also started a new policy this week with shows opening Fridays rather than Sunday. Four days of "Lady's Morals" last week did $19,200.

Estimates for Last Week

Met (4,380; 50-75)—"Office Wife" (WB). Fair at $39,600.

Loew's State (4,000; 30-40-50)—"A Lady's Morals" (M-G). Four days for $19,200, not bad.

Keith's (4,000; 35-50-60)—"Tol'ble David" (Col). Off at $13,200; house formerly called the Memorial.

Keith-Boston (vaudfilm) (3,000; 50-60)—"Top Speed" (FN). Got $17,600 with four shows daily, fair.

Olympia—"Feet First" (Par). Lloyd film's $12,000 not hot.

Uptown (1,700; 30-60)—"Feet First" (Par). No better here than at Olympia, $11,500.

Scollay (vaudfilm)—"Fast and Loose" (Par). Poor on $12,500.

Fenway (1,360; 30-60)—"Fast and Loose" (Par). Low at $6,000.

Loew's Orpheum (vaudfilm) (3,000; 25-35-50)—"Way for a Sailor" (M-G). Did $23,000, fair.

'TRAIL' $28,900—WASH; 'MIN' $16,000 AND H. O.

Washington, Nov. 25.
(Draw. Pop., 450,000)
Weather: rain and cold

The Fox took them all last week and did some right smart selling for "Big Trail." Special Saturday morning show attracted over 3,000 kids.

Others had their compensation with strong features which stood up well. Palace, with "Derelict," and "Min and Bill," at the Columbia' were oke. They fought to get in at the latter spot.

Estimates for Last Week

Columbia (Loew) "Min and Bill" (M-G) (1,232; 35-50). Great business and stays second week; $16,000.

Earle (Warner) "Rivers End" (WB) (1,244; 25-35-40-60-70). New policy holding up splendidly; $17,000.

Fox (Fox) "Big Trail" (Fox) Stage show (3,434; 15-25-35-60). Did very well; $28,900.

Met (Warner) "Gorilla" (FN) (1,585; 35-50). Flop at $6,500.

Palace (Loew) "Derelict" (Par) Wesley Eddy on stage (2,363; 25-35-40-60-70). Eddy shares credit for $21,000.

Rialto (U) "Cat Creeps" (U) (1,978; 35-60-70). Second week and still above old time figures; $6,500.

R-K-O (Keith's) "Playboy of Paris" (Par) (1,875; 35-50). Disappointment at $9,000.

LAG ON CLIMB, THEN SELL OFF

Paramount Sinks to 44⅝ and Warners Breaks 19—Supreme Court Decision Blamed But Profit Rate May Figure—Selling of Loew.

VOLUME INCREASES

By AL GREASON

Amusement shares broke sharply yesterday in the late trading after lagging all morning behind an advancing general market, suggesting that outside trailers were frightened away by evidences of timidity in Paramount which had been acting badly for several days.

Wall Street observers blamed special weakness in the picture issues upon the U. S. Supreme Court decision declaring compulsory arbitration and other practices in restraint of trade, but all statements published on the subject depreciated the effect of the decision and the industry itself knows that the forbidden practices have long been abandoned in fact.

Paramount was especially weak, selling off below 45, and closing near the bottom. Loew which had been pushing into new high ground above 62 was set back 3½ to 57½ on heavy dealings.

Yesterday's Prices

LEADING AMUSEMENTS

		High	Low	Last	Net Chge
200	Am. Seat.	6¾	6¾	6¾	
900	Cons. F...	13⅝	13⅝	13⅝	
2,100	East. K...	170¾	166	166	−2¾
44,200	Fox	34⅝	31½	32	−2¾
3,800	Gen. Th...	19⅝	17¾	17¾	−2
32,800	Loew	61⅝	57½	57½	−3½
8,500	Par.	46¼	44⅝	44⅞	−1¼
1,900	Pathe	3⅜	3⅛	3⅛	− ⅛
76,200	RCA	18½	17⅛	17¼	− ½
35,600	R-K-O ...	22⅞	21⅛	21¼	−1¼
300	Shu.	6½	6½	6½	
36,400	W. B.....	19⅛	18⅛	18⅛	
	BONDS				
*1,000	Gen. Th..	74	74	74	
2,000	Par-P. ...	85	84½	84½	− ½
1,000	Pathe	51	51	51	+1
2,000	Shu.	30	30	30	
10,000	W. B.....	71	70¼	70¼	− ¾
	CURB				
800	Fox Th....	5¾	5⅛	5¼	− ⅝
500	Gen. Th..	12	11	11	−1¼
600	Tech.	11½	11	11	+ ⅜

* Sales to 2 p. m.

Bearish News

Picture stocks hesitated Monday after two weeks of moderate recovery. Uncertainty may have been due to the new developments, most of which were unfavorable to the amusement section of the list.

To start with, the fact of reduced grosses in the theatres got into the open for the first time in a survey published in one of the usual publicity channels of the Street, indicating that fourth quarter net for Paramount probably would disappoint earlier forecasts. Estimate suggested that profits for the Oct.-Dec. period would go perhaps 10% below that for the same quarter of 1929, indicating a net for the year at about $5.75 on the 3,256,479 shares, compared to $6.36 on the 2,444,794 common shares outstanding in 1929.

Publication of these tentative figures started the day and the week off on the wrong foot. Toward noon the ticker carried an abstract of the U. S. Supreme Court anti-trust decision against compulsory arbitration and against certain credit provisions in the standard contract. It is probable that outside longs in the picture stocks took a more serious view of the development than the situation warrants, many of them apparently figuring that the high court had frowned on block booking, although the practice long ago ceased to figure as an issue in the government's case.

There was scattered selling of Paramount, which declined close to 46, although offerings were pretty well taken, and an appearance of support given to the stock was sufficient to check any general throwing overboard of shares. However, Par was on the defensive throughout the day, and when the traditional leader of the group gave ground, hesitation was communicated to the associated stocks. A promising bullish demonstration in Loew was

(Continued on page 29)

"Morocco's" $54,800 at Rivoli Stem's Big Headlight—"Hell's" 3 Wks. at Strand Near $119,000

BUFFALO HOLDS OWN

"DuBarry" $27,100—Hipp Strong at $18,500—"Trail" $12,000

Buffalo, Nov. 25.
(Drawing Population, 500,000)
Weather: Fair

Business was evenly distributed last week.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"DuBarry" (UA). Picture took bad pasting from some of the critics but got along fairly well with the fans; held to $27,100.

Century (Publix) (3,400; 40-60)—"Feet First" (UA) (2d week). Fair second week, $11,600.

Hipp (Publix) (2,400; 40-60)—"One Night at Susie's" (FN), and vaude. Plenty strong all week for excellent figures; vaude definite figure in draw; $18,500.

Great Lakes (Fox) (3,400; 25-35-50)—"Big Trail" (Fox). Plenty of publicity but failed to show much over average; fair at $12,000.

Lafayette (Ind) (3,400; 25)—"Big Fight" (Col). Started to largest day since reopening of theatre but suffered to average at $9,500.

'CAT CREEPS' AND KIDS FOR ORPH LEAD, $14,500

Portland, Ore., Nov. 25.
(Drawing Population, 400,000)

Dufwin's legit stock opening was the highlight of last week. Proved impetus rather than opposish to biz all round. New company had packed premier and an okay first week. J. J. Parker will open his Alder, closed since spring, within the next few weeks.

Leading coin of the week was obtained by houses with stage shows, Broadway and Orpheum. Biggest all sound draw was "Big Trail" at the United Artists. UA ran "Trail" from standard film, claiming no apparent advantage in Grandeur. House has been considering Grandeur equipment for months but has now definitely decided it is out. UA may use wide angle projection lenses for "Hell's Angels."

Banks are stuffed with private money in savings deposits. Plenty of coin at large when snared loose by good exploitation.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Renegades" (Fox). Clicked for good week; $14,000; good.

Paramount (Publix) (3,500; 25-50)—"Derelict" (Par). Sea feature registered fair; $7,300; bad.

Orpheum (R-K-O) (2,000; 25-60)—"Cat Creeps" (U). Proved okay with vaude; $14,500; big. Had sound screen test for kids.

United Artists (Parker-Fox) (1,200; 25-60)—"Big Trail" (Fox). In standard film; $10,000; okay, but disappointing.

Rialto (Publix) (2,000; 25-50)—"Virtuous Sin" (Par). Failed to get big results; only $2,800; poor.

Music Box (Hamrick) (2,000; 25-40)—"Doorway to Hell" (WB). Exploitation helped here, despite gangster films being passe here; $6,300; fair.

Dufwin (Dufwin Co.) (1,400; 25-$1)—New Dufwin legit stock's opening week in "Rebound" clicked for around $6,500; good enough.

$8,000 FOR 'FEET FIRST' IN SMALL TACOMA

Tacoma, Nov. 25.
(Draw. Pop., 125,000)
Weather: cool

With "Feet First," at the Broadway, this house held to good biz.

Estimates for Last Week

Orpheum (R-K-O) (1,500; 25-35-50) "The Pay Off" (Radio) and "Cat Creeps" (U) split. Fair but biz slowing up. $3,700; fair.

Broadway (Fox) (1,500; 25-60) "Feet First" (Par). Lloyd real draw. $8,000; very big.

Blue Mouse (Hamrick) (650; 25-50-75) "Doorway to Hell" (WB). $4,500; good.

Rialto (Fox) (1,250; 25-35-50) "Sea Wolf" (Fox) and "Devil With Women" (Fox) split. Did $2,900; poor.

Maybe the pre-holiday slump is on. Broadway picture houses, in the majority of cases, dove plenty the past week. The Roxy, with "The Dancers" (Fox), couldn't get above $64,000. Capitol and Roxy for the current week are making more or less amends, "Min and Bill" doing around $40,000 on its first three days at the Capitol, and "Just Imagine" is credited with $49,000 for the same period at the Roxy, although this film will not hold over. Capitol will retain its present feature.

The Paramount rallied about $7,000 over its previous week to do $73,700 with "Laughter" (Par). But the Rivoli really copped the only honors on the street. "Morocco" did $54,800, great money and exceeding its nearest high in months.

Openings this week include "Viennese Nights" tonight (Wed.) at Warners and "Lottery Bride" at the Rialto. At the latter house "Feet First" takes air Friday with $28,000 in its fourth and final week. It's one of Lloyd's poorest Broadway showings.

"War Nurse" is around $11,700 at the Astor, and "Kismet," at the Hollywood drew $9,000. Neither figure is good.

Mayfair and "Tol'able David" had a poor week, but the feature is being held over. Strand shaped up nicely again with "Doorway to Hell's" third week getting $35,300. Globe, which has a tough time when it holds over, struggled with "Cat Creeps" for $16,500.

The gag houses on the stem did the expected. The Cohan is showing nothing at all, and the Shuberts are letting the indie outfits play with the Central, so "Today" is there for a second week.

Estimates for Last Week

Astor—"War Nurse" (M-G) (1,120; $1-$1.50) (5th week). Around $11,700.

Capitol—"Brothers" (Col) (4,620; 25-85-$1.50). Very bad week ended; stage show even helped the dive; "Min and Bill" (M-G) current and gave house $40,000 over week-end; will hold over.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (17th week). Maybe $8,000 at Criterion with Gaiety apt to get the new Ronald Colman picture (Goldwyn).

Central—"Today" (Hollywood) (920; 50) (2d week). Shuberts letting this out to any indie and the low price has managed to get in a few; second week a forced situation.

Cohan—"Hate Ship" (BIP) (1,137; 25-50-75). 'Way off but present picture, "Two Worlds" (BIP) rated a bit better.

Globe—"Cat Creeps" (U) (1,065; 25-50-75). Low on its holdover at $16,500; "Big Money" (Pathe) current and shaping big.

Hollywood—"Kismet" (WB) (1,066; $1-$2) (4th week). Not important at $9,000 and merely marking time.

Mayfair—"Tol'able David" (Col) (2,200; 40-$1). Very frail at $18,500 but stays second week; out this Wednesday to let new film get holiday influx.

Paramount—"Laughter" (Par) (3,665; 65-85-$1). Nice at $73,700; far better than recent average here; "Derelict" (Par) and Louis Reisman put new week end over to $37,000.

Rialto—"Feet First" (Par) (2,000; 40-65-85-$1) (4th week). So-so at $28,200; being pulled at end of fifth week for "Lottery Bride" (UA) this Friday; not a strong local showing for Lloyd.

Rivoli—"Morocco" (Par) (40-65-85-$1). A highlight on $54,800; second week going strong and if bottom doesn't drop out may do five or six weeks.

Roxy—"The Dancers" (Fox) (6,205; 50-75-$1.50). No strength in $64,200; "Just Imagine" (Fox) current had nice week end but slowed up and will not hold over.

Strand—"Doorway to Hell" (WB) (2,900; 25-50-75). An ace for three weeks; closed at $35,300.

Warners—"Outward Bound" (WB) (1,400; $1-$2) (10th week). Finishes to $7,000 giving place tonight (Wednesday) to "Viennese Nights" (WB).

Winter Garden—"Life of the Party" (WB) (1,418; 35-85-$1) (4th week). Slightly on the wrong side of the deadline at $24,000.

Los Angeles Is Still Quiet; 'Her Man' Light at $14,500, 'Sunny' 1 Week in WB Spots

Los Angeles, Nov. 25.
(Drawing Population, 1,500,000)
Weather: Fair and Warmer

Turn in the weather isn't expected to help an already generally off box office condition all over town. Clear weather is not conducive to theatre going out here right now.

Aside from "Feet First," holding up nicely at United Artists, there is no startling business. Carthay Circle started auspiciously with "Min and Bill," clocking $13,500 on its first four days of which $4,600 checked the premiere's take at $5 a head. Otherwise everything is really quiet on the western front.

"Her Man," at the Orpheum, does not warrant any holdover and is generally a local disappointment. Studio is squawking for a holdover through having spent $3,500 on a generous ballyhoo plugging Helen Twelvetrees in the same lavish manner which Paramount is devoting its billboards to plugging Marlene Dietrich in connection with the "Morocco" premiere at the Chinese tonight (Tues.).

The Paramount is continuing its yeoman effort to build up its presentation policy and is slowly but steadily coming along, bettering its grosses, although the $19,000 for "Sea Legs" is chiefly due to Jack Oakie, a local draw. Conclusion must be forced that good proportion of spending fans from Hollywood and Beverly Hills abhor traveling downtown, preferring to patronize the nearby neighborhood house. Warners admits it in so many words with a plan to continue day and date policy up and downtown, knowing that Hollywoodians don't go downtown. "Sunny" only stayed one week in these two Warner spots.

Estimates for Last Week

Carthay Circle (Fox)—"Min and Bill" (M-G) (1,500; 75-$1.50) (1st wk.). Opened Nov. 20 at $5 with $4,638 gross for the premiere; clocked $13,600 for first four days which is good start.

Chinese (Fox)—"Big Trail" (Fox) (2,628; 50-$1.50) (8th, final wk.). Wound up poorly to $11,000; "Morocco" (Par) starts tonight (Tues.). Keen inside interest in Marlene Dietrich although most of film bunch saw her at previews.

Criterion (Fox)—"Billy the Kid" (M-G) (1,600; 25-75) (4th, final wk.). Terrible final week with $6,000; "Jenny Lind" title resumed for "A Lady's Morals" (M-G) starting Nov. 27.

Egyptian (UA-Fox)—"Up the River" (Fox) (1,800; 20-65). On second run, after playing Criterion, $5,000 poor.

State (Loew-Fox)—"Remote Control" (M-G) (2,024; 25-$1). This $24,000 is fair; Gene Morgan on stage a factor.

Orpheum — "Her Man" (Pathe) (2,270; 50-75) (1st wk). Disappointing to insiders at $14,500 because of picture's strong box-office potentialities; "Sin Takes a Holiday" (Pathe) is expected to stay two weeks or more.

Pantages (Fox)—"Laughter" (Par) (2,700; 20-40-65-90). At $13,000 poor; Hollywood conclusion is picture a bit too intelligently conceived for the peasants.

Paramount (Publix)—"Sea Legs" (Par) (3,595; 25-75). Improvement at $19,000, but still in red; stage policy evidencing strength.

R-K-O—"Silver Horde" (R-K-O) (2,950; 30-65). Only fair on $13,500.

United Artists (Pub-UA)—"Feet First" (Par) (2,100; 25-$1) (2d wk). Strong at $17,000 on second week; will stay four weeks, when "Lottery Bride" (UA) is due.

Downtown (WB)—"Sunny" (FN) (1,800; 50-75) (1st wk). Not strong at $14,000 and out.

Hollywood (WB)—"Sunny" (FN) (2,756; 25-75)—Same condition as at sister house, $13,000.

Majestic (American Theatres, Ltd.)—"Big Fight" (Fox) (1,600; 25-50). About $2,000; house starts elaborate stage policy next week.

Million Dollar (Par)—"Playboy of Paris" (Par) (2,300; 35-50). Okay for scale at $9,000; stage policy helping nicely.

Canadian Indies Will Have Their Say in FP Case

Ottawa, Can., Nov. 25.

Investigation into the Famous Players Canadian Corp., under the Combines Act, will be open to the public for one day to enable independent exhibitors to offer their arguments. This was announced by the Canadian Department of Labor.

Inquiry has been going on privately for several weeks under Peter White, K. C., commissioner, much to the surprise of the general public.

CRICKS LIKE 'LINCOLN' BUT ONLY $20,000–PENN

Pittsburgh, Nov. 25.
(Drawing Population, 1,000,000)
Weather: Warm

Several disappointments last week, chief among them being the dull thud registered by "Lincoln" and the mild reaction to "Feet First."

Despite the rave notices and well-planned exploitation campaign in schools, "Lincoln" proved again that the public can't stand good pictures yet by a miserable $20,000 at the Penn. Lloyd's picture was booked into both the Fulton, downtown, and the Sheridan Square, East Liberty, for a fortnight, but the Sheridan yanked it after a single week. Fulton thought of doing the same until the last minute when it was decided to hold it over.

Return of vaudeville to the Harris gave that site new life and house jumped to around $6,300 with "Extravagance" and five acts. "Hal Shot at Sunrise" turned in a fine $30,000 at the Stanley although biz was credited chiefly to a great stage show. "Old English" did nicely in its second week at the Warner, getting $9,000 for five days, while "Scotland Yard" at the Aldine was mild. "Brothers" and a Publix unit at the Enright accounted for $11,000, not so bad there.

Estimates for Last Week

Aldine (Loew's) (1,900; 25-50)—"Scotland Yard" (Fox). Panned pretty generally and Edmund Lowe's name couldn't overcome; near $7,200, poor.

Enright (WB) (3,700; 15-25-40-60)—"Brothers" (Col) and Publix unit. Moved here from Stanley downtown for this week only, accounted for $11,000, good.

Fulton (Shea-Benham) (1,750; 10-25-35-50)—"Feet First" (Par). Satisfactory in first week at $9,000 but below expectations; holding over after original plan to yank it.

Harris (WB) (1,800; 10-20-30-40)—"Extravagance" (Tiff). Return of vaude helped this site back into the money at $6,300, good; increase of three grand over preceding week generally credited to stage.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Lincoln" (UA). Had the cricks wild but not the public; $20,000 is plenty poor here; Jans and Whalen, on stage, of little help.

Sheridan Square (R-K-O)—"Feet First" (Par). Not so forte and yanked after first week; penciled in for fortnight; maybe $4,000, just fair at best.

Warner (WB) (2,000 25-35-60)—"Old English" (WB). In second week maintained steady level and claimed $9,000 for five days, house switching last week from Friday to Thursday opening.

GANG FILM $27,500 IN NEWARK–2 H. O.'S OKAY

Newark, Nov. 25.
(Drawing Population, 850,000)
Weather: Rainy and cloudy

Business satisfactory all around despite the weather. At the Branford "Doorway to Hell" broke all recent records and stays until Thanksgiving. At Loew's "Big House," and at Proctor's "Check and Double Check" did well for holdovers.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65)—"Doorway to Hell" (WB). Sensational advertising and packed them from start; $27,500 is nifty.

Capitol (WB) (1,200; 15-25-35-50)—"Girl of Golden West" (FN). Second-run house about as usual, $5,000.

Little (Newark M. P. Guild) (299; 35-60) — "Melodie des Herzens" (Ufa). Receivership not hurting business; $2,300, fair.

Loew's State (2,800; 25-35-50)—"Big House" (M-G) (2d week)—Good for holdover, which is almost unknown here; $15,500.

Mosque (WB) (3,281; 25-50-60)—"Lincoln" (UA). Disappointing for class picture; $14,500, fair.

Playhouse (Mindlin) (473; 25-50)—"Escape" (Ass. Radio). Largest attendance yet, but gross cut by benefits; $2,800, better.

R-K-O Proctor's (2,650; 25-35-50)—"Check and Double Check" (Radio) (2d week). Mats especially strong; $14,800; good for holdover.

PAR'S ALL-SCREEN BILL, SEATTLE, $11,200, GOOD

Seattle, Nov. 25.
(Drawing Population, 450,000)
Weather: Cold

Diversity appealed to the amusement dollar the past week. Hockey opened to a good gate, and boxing is also at top prices now with weekly shows. Wrestling also back again at low scale. Ice skating opened and getting away to smooth start at the Civic Auditorium. Indoor pony golf making its bid, but not too hot. On the stage, "New Moon," at the Moore, and Bainbridge Players, Metropolitan, did well.

Football came into its own with State College-University game getting record all-time crowd for northwest of 42,000. Big game also brought in the folks who went to the houses about town. Fifth Avenue, with Haines and Miss Universe in person, lead the town.

Estimates for Last Week

Paramount (Pub) (3,106; 25-35-50)—"Playboy of Paris" (Par). Big start but petered somewhat; no "flesh" music of any kind, whole show from the screen; did $11,200; good.

Fifth Ave. (Fox) (2,500; 25-50-60)—"Remote Control" (M-G). Oke with Haines still top; $14,900; good.

Fox (2,500; 25-50-60)—"Virtuous Sin" (Par). First Paramount film ever played at this house; in two weeks; $9,100; fair.

Blue Mouse (Hamrick) (900; 25-50-75) — "Lottery Bride" (UA). Opened to lines and held well; $4,500; poor.

Music Box (Hamrick) (1,000; 25-50-75)—"Doorway to Hell" (WB). In for two weeks and looks fairly good; $9,000; excellent.

Liberty (Jensen-Von Herberg) (2,000; 15-25-35)—"Sailor, Behave" (WB). Got $6,800; very big.

Orpheum (R-K-O) (2,700; 25-60)—"Cat Creeps" (U). Biz off a little, but still hitting nice clip; $13,000; quite good.

DENVER FIGHTS SNOW, 'HER MAN' OKE–$10,000

Denver, Nov. 25.
(Draw. Pop., 400,000)
Weather: snow

Business held up fairly in spite of 18 inches of snow the middle of the week.

Three houses, Tabor, Denver and Aladdin, would have had exceptional figures but for the snow. "Feet First" had been at the Paramount the previous week, so stubbed it's toe at the Rialto. "Dixiana" was a disappointment at the Paramount. Ted Mack and stage shows are keeping the Denver figures near where they belong.

Estimates for Last Week

Aladdin (Huffman) (1,500; 35-50-75) "Brothers" (Col). Done by the Elitch stock the past summer and remembered; folks did not seem to want to see it again; fair, though at $6,500.

Denver (Publix) (2,300; 25-35-60) "Playboy of Paris" (Par). Chevalier a favorite and good week for $15,800.

Paramount (Publix) (2,000; 25-35-50) "Dixiana" (Radio). Tight at $8,200.

Rialto (Publix) (1,040; 25-35-50) "Feet First" (Par). Second run and only fair; $4,100.

Tabor (Huffman) (1,900; 25-35-50) "Her Man" (Pathe). Good crowds even on bad nights; $10,000.

VALLEE SLIDING OFF AS BROOKLYN'S PET?

Brooklyn, Nov. 25.

Poor weather and good pictures to fair results. At the Paramount "Laughter" went up to $57,300, fine considering the stage show was not to hot. Rudy Vallee seems sinking with the fans as the stage attraction.

Loew's Met also up in gross for a change with "Big House" and vaude. Strand's "Doorway to Hell," okay and held over.

Estimates for Last Week

Paramount — "Laughter" (Par) (4,000; 35-50-75). A good picture will get results; liked by everyone and responded to tune of $57,300.

Strand—"Doorway to Hell" (WB) (2,800; 25-35-50-60-75). Going into 2d week and popular; $28,000.

Fox—"Dancers" (Fox) (4,000; 25-35-50-60-75). Nothing exciting at $20,200.

Albee—"Amos and Andy" (Radio) (3,248; 35-50-60-75) and vaude. Did $27,400.

Met—"Big House" (M-G) (3,577; 35-40-50-75). Lina Basquette headed vaude; house improved for $22,700.

Holt Out and In

Hollywood, Nov. 25.

Jack Holt, playing an in and out game for the lead in "Columbia's "The Last Parade," is in again for the third time.

TELEVISION SETS $80

Amateur Set-Makers Claim Can Build Complete

Chicago, Nov. 25.

Amateur set makers who sprang up in the early days of radio have reappeared in the field of Television. Although the development of Television as an organized industry is considered long off, some intermittent Television broadcasting has been done by a couple of local stations, with the resultant amateur interest.

According to some of the handy fellows who can build anything from a radio to an aeroplane, a Television receiving set can be built, all materials included, for around $80.

'AFRICA' $18,000–MON'L CENSORS IMPEDE 'EYES'

Montreal, Nov. 25.
(Drawing Population, 600,000)
Weather: Colder

Another mediocre week with hockey games getting all the cash in town. Just one house stood out when Palace grossed $10,000 on "Africa Speaks."

Capitol, in its last week before a big campaign on film stars and Publix presentations, put on "Scarlet Pages" that got only a so-so return. Loew's cannot climb out of its pre-Christmas slump. "Danger Lights" was no rave, but vaude about average. Princess was down from its previous week on "Eyes of the World," much mauled by censors who left fans guessing what the story was all about.

Imperial starved on a $4,000 double bill. Neighborhoods continue to take cash that should be going to the main stems and have no complaints.

Estimates for Last Week

Palace (FP) (2,700; 40-75)—"Africa Speaks" (Col). Caught imagination of fans with gross up to $18,000; good for this time of year.

Capitol (FP) (2,700; 40-75)—"Scarlet Pages" (WB). No rave and down to $13,500, low even for pre-Christmas.

Loew's (FP) (3,200; 40-65)—"Danger Lights" (Radio). House still in slump; $12,000, poor.

Princess (CT) 2,300; 35-60)—"Eyes of the World" (UA). Censors got hooks into it and fans disgruntled; $7,000 below average.

Imperial (FP) (1,900; 25-40)—Double bill. Another poor week at $4,000.

Roxy (Ind) (600; 50)—"Flame of Love" (British). Good enough at $3,000 to repeat.

Louisville's Stage $15,800; $6,200 for Fox's "River"

Louisville, Nov. 25.
(Drawing Population, 500,000)
Weather: Cold

The closing of eight of the city's largest and most representative banks didn't seriously affect the theatres last week, but the future reaction is not optimistic

One of the biggest shows on record is being prepared for Nov. 28, when floats from all of the prominent merchants and business houses will take part in a Christmas carnival to make the public spend money for Christmas.

It takes a semi-disaster here to convince that a little showmanship is needed. The National has been holding up extremely well with its presentations, but other exhibs are surprised at the fair quality of the films being obtained. House again led with $15,800, with nearest competition "Lincoln" at the State, which drew $11,000. Local fans are miffed over "Lincoln" not referring to Kentucky as the birthplace of the Great Emancipator, all reference being to Illinois or elsewhere.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Doorway to Hell" (WB). Strong for this house and better than usual at $5,900.

Brown (Brown) (1,509; 15-25-40)—"Her Man" (Radio). Just fair at $4,200.

Mary Anderson (R-K-O) (1,387; 30-50)—"College Lovers" (FN). Little to recommend this one for a week's stay; $3,900.

National (Bass) (2,300; 35-50)—"Outside the Law" (U) and F-M "Box of Candy" unit. Good tieups and show well received; $15,800.

Rialto (R-K-O) (2,940; 30-50)—"Tom Sawyer" (Par). Jackie Coogan disappointing; not over $4,800, average.

State (Loew) (3,252; 35-50)—"Lincoln" (UA). Historical omissions offended natives who are proud of Lincoln's birthplace with national shrine at Hodgenville, 80 miles south; $11,000 satisfactory.

Strand (4th Ave.) (1,865; 35-50)—"Up the River" (Fox). Tracy-Hymer good team, rivalling McLaglen-Lowe in popularity; $6,200, very good and without much exploitation.

U.A.'s $30,800 With 'Angels' Detroit's Standout House

Detroit, Nov. 25.

Best indication on business was the falling off of attendance at the Fox where "The Big Trail" played the second week. Fell off to $28,600. With big percentage of children in audience picture seems set for the subsequent runs. "Africa Speaks" played to satisfactory business with personal appearance of the man who took the picture, Paul L. Hoefler.

Only exception to the comparatively fair business all over town was the tremendous turnout for "Hell's Angels." This picture opened here only three days after closing as a road show at the Shubert-Detroit at $1.50 top. Figure here is twice theatre's October average.

Estimates for Last Week

Michigan—"Derelict" (Par) (4,065; 35-50-75). Business off with name not pulling as expected; fair on $25,200.

Fox—"Big Trail" (Fox) (5,100; 15-25-50). Holding picture over in this house is taking a big chance; very good bally failed to help much, second week $28,600.

Fisher—"River's End" (WB) (2,300; 35-50-75). Anniversary week was expected to do more; fair at $23,200.

R-K-O Downtown—"Africa Speaks" (Col) (2,700; 15-25-50). Did as well or better than expected; house made money at $24,000.

United Artists—"Hell's Angels" (UA) (3,300; 35-50-75-90). Getting first break in long time; standees all week and big at $30,800.

Paramount—"Feet First" (Par) (3,000; 35-50-75). Scheduled for two weeks and only fair second week but held for third due to lack of strong successor; fair second week, $14,500.

State—"Brothers" (Col) (3,000; 15-25-50). Not too good on $11,800.

STUDIO LOCAL'S BURN BRINGS UNION SUIT

Los Angeles, Nov. 25.

Protests by the studio local of the Electrical Workers that they are being elbowed out of the picture industry by the IATSE have resulted in a damage suit brought by D. C. Hobbs of the IBEW against the IATSE local of studio lamps operators and grips.

Hobbs had also held membership in the IATSE, local No. 37, in order to qualify for general studio work in both installing and operating lighting effects. He says he was drummed out of the IATSE local last January for alleged disloyalty. Hobbs' suit asks $50,000 damages for resulting inability to get studio work and for his lost interest in the local's insurance fund.

The A. F. of L. ruling 10 years ago gave the laying of conduits and the installation work for lighting effects to the IBEW, and assigned the operation of lights and devices for effects to the IATSE.

The IBEW appeal to the federation to readjust matters grew out of the electrical workers' convention at Miami in September, 1929. The resolution declared it impractical to divide and allot purely electrical work in picture production and that the development of sound technique made the situation worse than ever.

Shorts East Oust Big Pictures on Met. Lot

Hollywood, Nov. 25.

Nineteen shorts are scheduled for production between now and the first of the year at Metropolitan. Features are out until after the holidays with the studio concentrating on catching up on its short program.

Nine two reelers featuring Charlotte Greenwood, Johnny Hines and Ford Sterling are on the Christie-Educational list. Phil Ryan has three Chester Conklin shorts to produce for Paramount. Robert C. Bruce has seven travel shorts also for Par.

Christie Industrial Division lists two shorts for the Bell Telephone Co.

Kid Gets Term Contract

Hollywood, Nov. 25.

After his work in "Tom Sawyer," Paramount slipped little Jackie Searle a term contract. First assignment will be as associate annoyer with Mitzi Green in "Mr. and Mrs. Haddock Abroad," the Donald Ogden Stewart comedy book.

Joe Mankiewicz doing the dialog.

WORLD BLANKETING SCHEME

Satisfied It Has Enough Houses, P-P Realignment Calls for Field Strength

Paramount-Publix is the first organization to admit adequate box-office coverage in the U. S. When 27 new theatres are constructed, for which P-P has committed itself to the extent of $11,000,000, the Zukor organization, with less than 1,800 houses, will be 90% completed with its America expansion campaign.

Whatever its acquisitions in the future, Paramount-Publix is declared to be through with taking on circuits just because they are representative of numbers. From now on the policy, following the drive, is to pick only those houses in selected spots where money and investment are assured. The idea that in numbers there is strength is termed old fashioned and a losing current policy according to P-P which had its own experience in this respect a year ago when it went heavily after indie holdings. Operation along these lines didn't work out, as the new policy not only reveals but as the avowed intentions of P-P executives to turn back small theatres to indies during the next year substantiates.

In the realigment of Publix executives it was decided that keeping men in the field who formerly headquartered in the home office will add a zeal and necessary personal touch to get the maximum out of theatre properties.

Only the three program house divisional directors David Chatkin, William A. Saal, Arthur L. Mayer, besides John Balaban and Milton Feld, in charge of the deluxers, will remain in New York. Dembow, assisted by Leon Netter, in the chief booking capacity will naturally remain. It is said that because of less real estate activity in the future Dembow has been returned to his original capacity of head film booker.

While having their home offices as well as their titles changed from divisional director to divisional manager, none of the men are experiencing a cut in salary. In fact in places former divisional managers, under the old regime, are replacing managers in deluxe houses at the same pay. The managers in turn are in these instances being let out. It is figured that in the entire realignment about 25 house managers have been replaced.

In the Field

The new divisional managers, all formerly directors, and their future headquarters, ar.:

J. J. Friedl, Atlanta; Harry Katz, assistant to Arthur Mayer, New York; J. A. Koerpel, Knoxville; M. J. Mullin, Boston; R. O. O'Donnell, New Orleans; C. C. Perry, Los Angeles; E. R. Rubens, Chicago; L. Schneider, Dallas; G. C. Walsh, Scranton.

From the economic angle, it is stressed at the home office, P-P has not saved a penny. Efficiency, however, with such distribution of personnel, is expected to be reflected in future earnings.

Reports that Ted Young is resigning from the real estate department of Paramount-Publix were officially denied Monday.

Films for Flesh

Hollywood, Nov. 25.

Craig Hutchinson, indie producer, will make an additional series of 12 Fanchon and Marco "Ideas." Hutchinson previously made four pictures of F. & M. units.

Films will be used in the smaller houses of Fox West Coast, where the flesh units do not play.

EDUCATIONAL VIA TIFFANY

Hollywood, Nov. 25.

Educational has closed its exchange in Portland and hereafter will distribute in the Northwest through the Tiffany exchange there.

Nick Schenck Back

Nick Schenck returned to New York Monday (24).

He had been visiting at Metro's studios on the coast.

R-K-O's Ticket Selling By Unemployed O.K.'d By Portland Public

Portland, Ore., Nov. 25.

R-K-O Orpheum here has given Northwest National unemployment relief stunt a good start by employing 300 men from the city relief board on 25% commission selling Orpheum tickets by canvassing at regular 60-cent top price.

The Orph expects to better commission costs by extra sales and picked a strong winner in getting public sympathy by helping labor situation here.

New Skouras Contract May Make Him V-P

Warners is negotiating a new contract with Spyros Skouras as managing head of the W. B. theatre circuit. Skouras will take a title in the official W. B. family, probably that of v. p., at the expiration of his present contract in December, if negotiations are successful.

Upon the signing of the new agreement now in the making it is given that a change 'n the circuit situation may be made to include Warners' six New York houses under the Skouras management. This includes three long runs on Broadway, the two Strands and the Beacon, now being handled by Harry Charnas. Latter may be sent to the Coast to handle a new theatre scope there by the firm.

The present negotiations for Fox to take over the W. B. Coast houses is given as remote and that W. B., instead, plans building about 12 small theatres in California to supplement its present holdings. Moe Silver would act with Charnas.

Regardless of any deal pending for the turnover of theatres on the Coast, building plans will go on and the only theatres that would be let go are those inland from California.

House and Chaplin Opening In L. A. on New Year's

Los Angeles, Nov. 25.

Gumbiner Brothers' new theatre, now definitely named the "Los Angeles," will open New Year's Eve with Chaplin's "City Lights."

Gumbiners have taken all the U. A. product for the house following runs at the United Artists. Gumbiners also have bought Tiffany product for the new site.

United Artists product became available to Gumbiners through the U. A.-Fox W. C. scrap.

"Sunny" at Strand

First National will not bring "Sunny" into any of the New York Warner run houses. Picture is to be spotted at the Strand for so long as it can stay. Opening date is listed as Christmas Week.

FN is also changing title on "Adios," Barthelmess's next, to "The Lash," which will follow "Life of the Party," at the Winter Garden. Film will show on Vitascope (65mm.).

QUILLAN'S PERSONALS

Eddie Quillan has left for New York where he will make personal appearances with Pathe's "Big Money," current at the Globe.

WALL ST. SEES TIE VIA FOREIGN COS.

Takes in Every Important Film Co. Here and Abroad —Preparedness Move Against Expected Material Shortage — Believe Number of Films Must Be Reduced — Better Indie Producers to Be Financed

3 PRODUCTION CENTERS

Internationalization of the film industry on a scale which will take in every important company in the world besides some indies, all of whom will be shunted into one world-wide faction under American supervision, is the plan now being fermented in Wall Street by bankers.

While American producers have been trying to hold the gait they set with silents in the foreign field, Wall Street has been sending bankers' reps abroad to make surveys. These men have returned with an idea which will make the entire film biz one huge partnership as regards the foreign market.

Basically the plan is slated for hookups between American production companies and those in foreign sectors. British International and UFA are openly mentioned.

The fact that Wall Street is figuring on financial aid to indies brings up its own conjectures. Report is that indie producers who have the goods will be given the financial aid to round out whatever the major companies need in product. This goes for America and Europe. The bankers, however, will not do the financing direct. It's to be done through the major companies whose purse strings they control. Each company will have one or more indie producing units.

That's a control angle on another tack. Yet from a strictly biz point the fact that Wall Street, with its heavy investment in the industry, is setting out on more financing speaks a healthy optimism on the future of films. It also raises a question of evolution that will motivate the return of independent production on perhaps a bigger scale than ever before. In another way it tips off how close the bankers are keeping to the wheel of the biz.

Short of Ideas

It's a "downtown" angle that the industry is short of the right ideas in sufficient quantity to keep on manufacturing as many talkers as they have. Bankers are openly giving their views this way demonstrating that they are beginning to assert themselves as a definite piloting factor in the industry.

Belief is that companies next year will have to slice their product and make fewer pictures due to lack of ideas and quality dialog yarns. Hollywood will not bask in the exclusive spotlight of being the one or main producing spot. This info is straight from the financial interests closest to the industry.

Three other important production centres will spring up, and maybe four. These are New York, London, and Berlin. Paris is a possibility owing to Paramount's location there at the present with studio facilities.

This may mean that plans are already in motion to tack on the British and German producing companies to American firms.

Wall Street's idea on that score is that Berlin is more suited to production because of its central location. In addition, Germany also possesses film technique that's closer to American methods than any of the others. Also that films can be produced cheaper abroad. London's qualifications are its producing companies already working and the fact that it speaks the same language. The bankers feel that what London needs is American supervision. If the financial say this, it means that it has already been broached abroad to offset the British objection to American film dictation.

Indies' Prospects

Wall Street's hunch on the indies is that they will fill out the curtailment of production which the bankers feel will come within a season or so. When the present novelty of talkers wears off abroad, which the money men feel will be in about a year, the situation, unless taken care of now, may become acute.

What has prevented the scheduled world tie-in as proposed is pointed out as the American domination of the film world in the days of silents. Foreign talkers have changed that. What has accentuated the situation has been that while production may become curtailed, theatres have been increasing all over the world. To supply these theatres with product America must look to indie help and to foreign companies.

Wall Street doesn't mean to be caught short.

Say WB-FN Will Guarantee New Program 100% or Offer Substitutions Free of Charge

Expressly taken to indicate the throwing down of the gauntlet to other distributors and exhibitors alike Warners has undertaken to guarantee its full program as publicized and purchased by an exhibitor or forfeit any given number of the new pictures free. It comes from official circles that these orders have been instructed to the company's sales managers in the field and can be written into the contract. It supposedly takes in First National, too.

It's a revolutionary move evidently based on exhibitor squawks coming, as from custom, year in year out on undelivered product. Altogether it looks like a high pressure attitude by W. B. to clean up its present product, and intended to break down the traditional sales sallies of competitors who work on a substitution clause which permits slicing in a new film on the next season for an undelivered one in the past.

It's understood that fulfillment of complete program delivery is something the producing companies much desire but rarely, if ever, attain.

The problem is as old as the picture business itself.

K. of C. Cal. Group To Ask Boycott on Rejected Features

Hollywood, Nov. 25.

A commission to review and report on motion pictures will be appointed by the head of the California branch of the Knights of Columbus. The board, called the Catholic Screen Survey Commission, will consist of leaders of the Knights of Columbus and the Catholic Daughters of America. Members will give an unbiased opinion on all screen productions, followed by publication of the reviews in the Catholic and secular press and over the air. Boycott, and not censorship, of films judged unclean is to be the objective of the commission.

The plan met with enthusiastic approval at a recent meeting of state officers and district deputies of the California jurisdistion.

FOX SIGNS NEW ERPI CONTRACT

Hollywood, Nov. 25.

Yesterday (Monday) Fox studios signed a new contract with Electrical Research Products, Inc., for sound recording. This is due to the break between Fox and Case over future contracts regarding the use of Case's aeolite, with Case demanding a new contract and Fox refusing.

Situation has Fox with less than 100 of these lights on hand. The studio will be re-equipped with Erpi product.

New contract supersedes the one made in 1927 calling for Erpi to receive 8% of the gross revenues of "whatever source, whatever nature derived from licensee from the operation of its business."

It is expected that the Fox-Case controversy will reach the courts.

Reichenbach With U

Harry Reichenbach is again with Universal, on special exploitation. Report is he had gone with U for six weeks at $1,000 weekly.

Reichenbach's present assignment is for U's "See America Thirst." At the expiration of the first six weeks, the exploiting specialist may follow with U's "Dracula" and "Resurrection."

FWC PLAYS 'ANGELS' DESPITE U. A. SCRAP

Los Angeles, Nov. 25.

A curious aftermath of the United Artists' scrap with Fox West Coast is the revelation that FWC will play "Hell's Angels" (Caddo) in San Francisco at the Warfield. Picture opens there around Dec. 1 for an indefinite grind run.

This is due to a contract made by Harold B. Franklin, while president of FWC, direct with Howard Hughes. This deal with Hughes was made direct with him because United Artists is not selling the picture as part of its current program, holding out that production along with "City Lights" until special runs have been completed.

High quotas were placed on both pictures, with the Chaplin figure so high UA finally agreed with the comedian to not take any contracts, meanwhile canceling those that had been written.

Colman's $2 at Gaiety?

Samuel Goldwyn, due in New York tomorrow (Thursday), is negotiating for the Gaiety theatre where "Hell's Angels" is current.

Purpose is the screening of the new Ronald Colman picture, written by Frederick Lonsdale. This is the picture upon which Goldwyn called a halt after spending around $75,000 on the false start.

Tiff's 'Ex-Flame'

M. H. Hoffman has arranged for Tiffany to distribute his completed talker, "Ex-Flame."

The picture will be shortly released.

DATIG BACK ON JOB

Los Angeles, Nov. 25.

Fred Datig, formerly casting agent for Paramount, here and in New York, has returned to the Coast lot in his former capacity. In ill health for the past year, Datig returned to California mainly to escape the eastern weather.

Joe Egli, in charge of Par's Coast casting, will remain as Datig's assistant.

F-M Plan 2-Type Unit Shows For East-West, Augmenting At Chicago for Eastern Towns

Two types of shows, one for the east and the other for the Coast, are planned by Fanchon & Marco. The east will have additional accoutrements, including added acts, after striking Chicago for those theatres nearer the Atlantic. The move will entail rerouting of the present unit itinerary and the establishment of an added production center in Chicago.

Harry Singer, former Orpheum Circuit producer, will be in charge at Chicago with two assistants and a production staff to entail customers. Final details have been ironed out in New York by "Doc" Howe and Harry Arthur.

Singer will take his first flash at the incoming units from the west in Milwaukee. With Chicago the next date, and a full week stand, he will then start making changes with the eastern spots in mind. Although the principal aim is the added acts, the units will be refitted and recostumed, if deemed advisable, during the seven days in Chi. All switches will be effected there.

Coast units, put together at a low budget, have been deemed by Fox theatre execs as not measuring up to the picture house extravaganzas to which eastern audiences have become accustomed. Besides which they meet tougher opposition on this end. One objective will be to strengthen with extra comedy, these extra acts to be dropped before the unit gets back to the Coast. It was originally intended to spot the new and central production center at St. Louis but conditions were against this move.

F. & M. can now route a unit about 36 weeks in the picture houses and book around 10 weeks in vaude theatres. In between these full 46 weeks the layoff time (between jumps) amounts to close to 50 weeks at present. However, it is figured that with the extra production source the re-embellished Ideas can be booked into houses along the route which have so far declined to play them, thereby cutting down the layoff total.

While only having one extra production center, F. & M. will have two refurnishing points. These will be Milwaukee and St. Louis where units will get freshened up with new costumes as they proceed west. This broadens the duties of Eve Ross and Flo Kelly, F. & M. ballet mistresses.

Among other changes, F. & M. has evolved a plan to send along a company manager with each unit similar to legit. Latter will handle current publicity and advance staff on the units besides other work. These company managers will be under the direct supervision of M. D. Howe, general booking manager for Fanchon and Marco.

ONLY 2 COLOR PICTURES IN PAR'S 70 FOR '30-'31

The new year will be a colorless one for Paramount Publix.

Of its 70 features scheduled for 1930-31 release, only "Vagabond King" and "Follow Thru," made since the decision, will be in color.

FOX'S "PHILLIPA"

Hollywood, Nov. 25.

Fox has purchased "Phillipa," a best seller by Mrs. Anna Sedgwick. So far the studio has been making unsuccessful attempts to borrow James Whale from Tiffany to direct.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

WILMINGTON PATENT SUIT ABOUT TALKERS

Wilmington, Nov. 25.

Government's suit against the Dubilier Condenser Corp., Francis W. Dunmore and Percival Lowell, which brings to issue the question of patents developed by government employees, was placed in the hands of Judge John P. Nields in the United States District Court here yesterday (Monday).

Because of the precedent involved in the suit, it has wide significance in patent litigation, particularly that which has been concurrent to the development of the talkers. Both sides presented final arguments and filed final briefs.

The suit is over patents taken out by Lowell and Dunmore while government employees in the U. S. Bureau of Standards. Their patents cover operation of radio sets by ordinary house current. Should the government's suit be successful, it is understood here that plans are afoot to attach several other vital patents, some in the talker field, which were developed under similar circumstances.

The suit had its origin in the defense brought by RCA when sued by Dubilier for infringement of the patents. RCA held that Dubilier could not sue because the patents were really government property. In the arguments presented by the government today, it was held that the claims were based on the general rule that all patents developed by an inventor while employed by another revert to the employer.

The defense claimed that there were precedents to back up their contention that the inventors were entitled to take out the patents in the manner in which they did. Testimony in support of this claim was allowed by the court only on a special rule of objection by the plaintiffs.

A decision by Judge Nields is not held likely for several weeks.

Goldwyn's London Plans

Hollywood, Nov. 25.

With studio shutting down for several months, Sam Goldwyn is expecting to leave for New York later this week.

He may go to London to personally arrange for the opening there of "One Heavenly Night," the Evelyn Laye talker, which may go into the Tivoli following "Whoopee."

Powell Not Chevalier In Arlen's "Cavalier"

Hollywood, Nov. 25.

Michael Arlen's "Cavalier of the Streets," originally intended for Maurice Chevalier by Paramount, will instead star William Powell. Richard Wallace will direct but no date set for production.

Chevalier will do a musical film in the east with Lubitsch directing.

Radio's Lull

Hollywood, Nov. 25.

Radio studio is entering a lull period. Only "Assorted Nuts," Wheeler and Woolsey, is ready to start this week plus "Cimmaron" finishing up. It means only one picture in action at Radio after this week.

Although preparation started on many new productions on Joe Schnitzer's arrival, studio has slowed up almost to a stop. Several films, announced weeks ago, are not yet ready to go into work.

SLOAN'S DRAMA

Hollywood, Nov. 25.

Paul Sloan, Radio director, returns Saturday (29) from a three months' European vacation.

He will confer here with William LeBaron with a view to doing a dramatic story away from his customary comedy line.

1st Runs on Broadway

Subject to Change

Week Nov. 28

Paramount — "Fast and Loose" (Par).
Globe—"Madonna of Streets" (Col) (27).
Capitol — "Min and Bill" (M-G-M).
Rivoli—"Morocco" (Par).
Strand—"College Lovers" (WB).
Winter Garden — "Life of Party" (WB).
Rialto — "Lottery Bride" (UA).
Mayfair—"Sin Takes Holiday" (Pathe) (27).
Cohan — "Two Worlds" (B.I.P.).

Week Dec. 5

Paramount—"Follow Leader" (Par).
Globe—"Madonna of Streets" (Col).
Capitol — "Remote Control" (M-G-M).
Rivoli—"Morocco" (Par).
Strand — "College Lovers" (WB).
Winter Garden — "Life of Party" (WB).
Rialto — "Lottery Bride" (UA).
Mayfair—"Sin Takes Holiday" (Pathe).

$2 Pictures

"Viennese Night" (WB) (Warners) (26).
"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (UA) (Gaiety).
"War Nurse" (M-G-M) (Astor).
"Kismet" (WB) (Hollywood).

G.T.P. Now Seeking Equipment Source In Los Angeles

Hollywood, Nov. 25.

Acquisition of a studio site here to be used as a recording center for indie producers utilizing DeForest recording equipment is planned by General Talking Pictures. J. Boyce Smith, former director of Tec Art studios, is given as having resigned to carry out that particular idea with several indies already lined up that way. No confirmation.

On the same tack G.T.P. is said to have acquired control of Tanar, an equipment manufacturing company here. Len Ross, of Tanar, is in New York presumably to clinch the deal. Tanar is aimed to be utilized as a manufacturing spot for the release of G.T.P.'s home talker devices.

When M. A. Schlesinger, G.T.P. head, returned to New York, several local execs in various capacities and companies trailed along with him, each being definitely assigned for some particular objective in the expansion being planned. This takes in reorganization of the G.T.P. sales force. It's being on a national scale with the creation of a new department for sale of accessory parts which is given as to be in charge of Ray Bell. This department will also include the engineering division.

Another man taken on is Arthur Friend, one of the Paramount pioneers, but his duties have not been defined. Altogether around 100 people have been added to G.T.P. in the last two months with the expansion cost being figured to reach above $1,000,000 if the Tanar acquisition and studio is included.

The studio end will probably be a part of the International Photoplay Company's biz, a subsid of G.T.P., and likely to swing into a foreign angle, although this is not definite.

Sales department as reorganized is inclusive of G.T.P.'s 21 offices in the U. S., divided into several divisions, each of which will have a single supervisory chief. The division heads will comprise the committee. No identification as to its personnel could be gleaned.

SYDNEY FOXE'S FIRST

Hollywood, Nov. 25.

Sydney Foxe, from legit, will be featured in "Gambling Daughters" in her screen debut for Universal. Hobart Henley is directing, after which he returns to FN.

Story is an original by Dale Van Every.

The Social Side of Filmdom

(In the East)

By Joe Hoffman

Fox quintet won their third straight contest, 23,-7, Wednesday (19), against New York P. O. Station G. Fox squad consists of 14 men; Sam Schlein, captain; Willie Cohen, Abe Plotkin, Harry Weiner, Sid Lieb, Al Slobod, Harry Kosiner, "Toots" Connelly, Morris Schlein, Seymour Cohen, Louis Somerstein, Al Levy, Phil Horowitz and Morton Sellner. David Massover, manager.

In a hard-fought though long-drawn-out game at the Commerce high school gym the Warner five emerged victors over the Columbia team by 30-8. Warner team has already defeated Loew's in a practice game and Columbia in a previous contest. Friday (21) the team whipped the Board of Education five 33-8.

First game sponsored by the Motion Picture League will be played around Dec. 3.

Pleasing Tom Waller

Board of governors of the Warner club decided to produce a show similar to "Gaieties" held last season. Date Feb. 15. W. P. Mullen was elected chairman of the theatrical committee. New "Gaieties" will be a continuous joy layout of songs, dances and music. The chorus is guaranteed to kick with precision, and will probably also kick Tom Waller, if he again doesn't like it.

It affords an opportunity for Warner members who can sing, dance, recite or play any instrument to show their versatility on a regular stage.

Metro

Halsey Raines and Val Lewton have two small alligators for office pets...(Excerpt from inter-office bulletin): "The response by basketball candidates last Saturday was so great we could have easily filled the Madison Square Garden." At least a couple of rows, anyway... Nathalie Hammerstein has grown hair bangs...Hal Burrows and Joe Flynn, the best dressers, have added one suit each...Vivian Matlau writes music in her spare time. Or tries to...Hy Radler and Bill Ross had a friendly game of pool. Hy won 50 to 24...Patsy Reis still limping on one foot. But that don't prevent her from writing her "Patsy" letters, "the inside dope on the stars"...Don Clarke drove to the Yale Bowl to see Harvard slap his alma mater...La Belle Newirth still thinking of what to give her b. f. for Christmas...William J. Wang another one who doesn't want to see his name in type...Dance following the first Metro basketball game promises to be a honey. Everyone excited about this event, which will mark Metro's debut in social as well as athletic affairs, off the calendar for about three years...Hymie (Miniature) Radler intends to escort three fair femmes to this dance. Charley Cohen is doing a fine job on the football sheets...J. H. Gallagher won first prize in the "Pigskin" selections. His 20 wins and 32 points a clean-up over the opposition...Joe Homler back after a slight illness...Dave Blum smokes the best cigars, he says...Belle Landau gave her latest mugg a swift airing.

Indoor Golf Tournament

Under the auspices of the proprietors of the golf course at 8th avenue and 45th street, Warnerites may enter a golf tournament. Contestants can enter as many scores as they desire, providing each score is attested to by two other contestants. Best 16 cards will engage in match play. Tournament started Nov. 10 and winds up next week. First round of match play will be held Dec. 2; second round, Dec. 3. Semi-finals and finals will be played on Dec. 4.

A loving cup will be thrown at the winner on the night of the finale, Dec. 4.

Fox

Those boys and girls out to win the big bridge party award don't know what they're in for yet..... Lou Schaefer bought a car and takes home all the girls who'll take a chance with him....Same goes for M. Spencer....Ada Knoll loves roses....Rose Handler is engaged. ....Charlie Mayer's sister has been in all the Ziegfeld shows for the past five years....Eddie Krowitz has them panting in the traffic department....Ethel Binder is a Winchell fan. She believes it....Eddie Ettman graduates at St. John's Law this term....Frances seems the reason why the boys patronize the Film Luncheon....Lou Lebowitz belongs to a band, without orchestrations....Elmer Sichel, when applying for a job, didn't want to be judged by the work his brother had done. "I'm different," he claimed....Evelyn Costello of Fox Movietone News, like the slogan, speaks for herself....Dora Adelman was dozing when she remarked the best place to meet a hard-boiled egg is at breakfast...."Get in the swim," advises Harlan Gluck, manager of the aquatic squad....Theme song of Arnold Cohen, who handles the stills, is "I Still Get a Thrill." ....Earle Smith eats apples until it hurts....Milt Rosenfeld thinks he should be a good columnist because of his uncanny ability to pound dots on the typewriter.... Molly Grill says the stock market is just like a scenic railway, only the effects are different....Fox advertising staff was strongly represented at the Federated Commercial Artists' riot last week at the Central opera house....Earle "Smitty" Smith was finally cornered in his lair (check room) working on a half-page of caricatures of celebrities for the "World."....See Nick Amen nose-diving into a bowl of near beer....Harold Gutmen, champ dancer, did not indulge in much hoofing as he is reserving his energy for the annual blowout in February....Harry Spitzer was almost mistaken for the Arrow Collar model had it not been for his trick mustache....Davis Sorokin had a wild time tagging the backs of men's coats with gummed tape advertising "Big Trail."

Warner

Gertrude Selig, of divine pulchritude, has entered the advertising counsel's dept. A really sweet girl. ....G. Willard Bonte pulled a nifty the other day when someone asked him if it wouldn't be a good idea to have the artists wear smocks while at work. Socking him with a handy tee square, George replied, "No, because it would 'smock' too much of high art."....Ralph Wilk is convalescing from a serious illness and expects to be back soon. ....Jimmy Tierney off to win another amateur bout....Dave Horne looking swanky in a new camel's hair coat....Agnes Carey still marveling over Lew Ayres' acting in "Doorway to Hell."....Estelle Schrott singing "Hallelujah Blues." ....Betty Mahoney pushing the slugs for her famous "hello, helio" act....Dorothy Karpel receiving her marriage license and a party given by close friends....Phil Abrahams heading the combined film depts.... Ed DuPar keeping things on the jump in more ways than one.... Chinnah Quinn, Bill Quinn and Phil Quinn, Vitaphone's variety in Quinns....Al Kwickert, electrician's, renovated Stutz is the kingpin of studio cars, to say nothing of his Chrysler roadster and a nifty Hudson....Eddie Horton, assistant cameraman, is having trouble fitting that trick mustache of his into his new Marmon....Blanche Schneider acclaimed as Vitaphone's sweetheart, especially on Saturday when she gives out the do-re-me....Miriam Pizer running wild between pounding out scripts for the scenarist and acting as script girl on the set....Over at the lab, where you catch Mae Germain, the darling of the cutting room with Bill Du Brue, Stuart Karph, Leo Gelb, Earl LePat, Sam Detlow and Joe Silverstein with her....Anna and Eddie Ponzon, the lab's sister and brother team....The three McGuire sisters, all lookers, another family affair under the Warner banner....Herb French jumping from the still department to the recording room and making good....Another little Warner playmate went and did it. Phil Goldstein, film department, and Claire Friedman, of Paramount, are engaged for the leap next June.

Tiffany

Charles Steele celebrates his 25th wedding anniversary this week. Mrs. Steele gets the credit....Sterling Wilson is back at the home office again after a short period of illness....Eve Leven lost her pocketbook containing salary. Laying off eating all week....Evelyn Koch played a part in Radio's version of Tiff's "Third Alarm."....Manny Lee had his home refurnished and invites everybody up.... Jack London, no, not the novelist, has proven the best man for Frances Tescott. They make a lovely couple.

Warner Athletes

Ever since the Sam Schneider-Jules Girden handball game there has been a feeling of restlessness around the Warner execs floor. Sam and Jules have worked it off at O'Brien's gym, but Jules says there is no more competition in games for him so he is on the lookout for new victims. Rumor has it that the arguments which have ensued bid fair to involve the whole club in a free-for-all battle royal of handball. Jimmy Tierney claims the fight championship, having won 14 amateur bouts....Helen Guerrera, of the Stanley Company, is swinging her tennis racket all over the village of Queens.

ANIMAL SERIAL

Hollywood, Nov. 25.

"King of the Wild," wild animal thriller by Wyndham Gittens and Ford Beebe will be produced as a serial for Mascot by Nat Levine.

Walker Miller will have the lead.

Everything is SUNNY for Thanksgiving

Because the largest circuits and smallest independents *have set*

MARILYN MILLER

in

SUNNY

AND KEEP THINGS SUNNY WITH

First National Pictures

for showing during Thanksgiving Week!

with Lawrence Gray, Joe Donahue, O. P. Heggie, Inez Courtney, Clyde Cook. Book and Lyrics by Otto Harbach and Oscar Hammerstein II. Music by Jerome Kern. A William A. Seiter Production.

THE **GORILLA**

Big at Publix Paramount in Frisco. Laugh-panic at Missouri Theatre, St. Louis.

with

JOE FRISCO—LILA LEE

WIDOW FROM CHICAGO

Holdover at Orpheum, Chicago. Topped the town at Earle, Phila. Sensational at Enright, Pittsburgh.

with EDWARD G. ROBINSON

GOING WILD

Faster than "Top Speed". Funnier than "Hold Everything".

with JOE E. BROWN

FIRST NATIONAL *and* **VITAPHONE** Pictures

REG. TRADE MARK

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

1001
VITAPHONE
REGISTERED TRADE MARK
"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.
VARIETY

BIGGEST NAMES IN SHOW BUSINESS

Winnie Lightner - Joe E. Brown - Willie and Eugene Howard - Bert Lahr - Fannie Ward - Lois Wilson - Leo Carrillo - Polly Moran Lew Fields - Irene Franklin - Cecilia Loftus - Trixie Friganza - Clyde Cook - Shaw & Lee - Codee & Orth - Otto Kruger - Lou Holtz Clifton Webb - Fred Allen - Miller & Lyles - Nan Halperin Herman Timberg - Betty Compton - Georges Carpentier - Ann Pennington - Eddie Foy, Jr. - Jack Buchanan - Mischa Elman - Bessie Love - Chester Conklin - Milton C. Work - Lew Fields - Lupino Lane - Walter Winchell - Mark Hellinger - Max Schmeling Ruth Etting - Lynne Overman Irene Rich

FILES

THAT CHALLENGE THE BIGGEST FEATURE SHOW AT THE NATIONS BEST THEATRES!

BELIEVE IT OR NOT SERIES

Most famous newspaper feature the world has ever known brought to life by and with

ROBERT L. RIPLEY

LOONEY TUNES SERIES

Vitaphone Song Cartoons that are the funniest on the screen.

1 REEL COMEDY SERIES

(Booked Separately)

Comedy that is real comedy. With the greatest comedians of stage and screen.

THE NAGGERS SERIES

Domestic comedies starring Mr. and Mrs. Jack Norworth. Most natural, human fun-fests of the screen.

2 REEL COMEDY SERIES

(Booked Separately)

No program is complete without one. Produced with the class, stars, production value of features.

DRAMA SERIES

(Booked Separately)

Famous Dramatic Stars of Broadway and the screen in stories that match the appeal of features.

MUSICAL COMEDY SERIES

(Booked Separately)

Think of the world's greatest musical comedy stars and you'll find them all in this series.

CELEBRITY SERIES

(Booked Separately)

Celebrities that are the ace personalities of the show business. Bringing to the screen the individualities that made them famous.

Theatre Advertising as Indicated From Various Cities

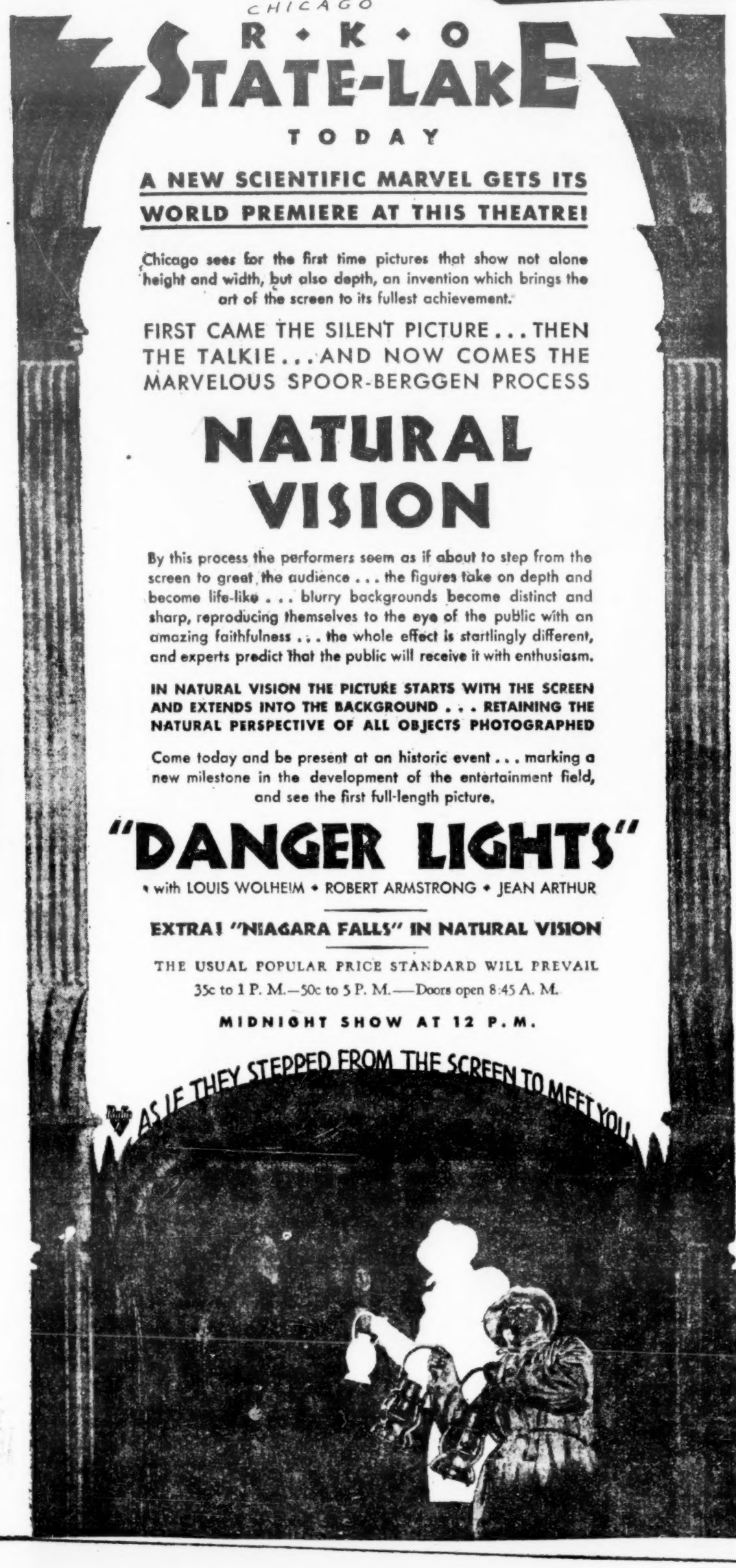
NEW YORK CITY

DETROIT

SAN FRANCISCO

LOS ANGELES

CHICAGO



SEATTLE

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

1900-1930 Models

New York.

The 1900 model Oldsmobile used in "Brothers," at the Capitol last week, toured Times Square, closely followed by a 1930 model of the same make. Wheezing of the pioneer and signs on both cars drew attention.

Driver of the old times was garbed in the Barney Oldfield manner.

Toledo Kid Party Turns Trade

Toledo.

Toledo Paramount staged kid party Saturday (22). Kids admitted free, and theatre got plenty of publicity after tying up with LaSalle & Koch's, Toledo's largest department store, on the project. Free window space, newspaper publicity and radio announcements twice a day included in program. Party was staged in connection with "Tom Sawyer" (film).

$300 N. Y. Splurge

New York.

Back with Universal for the 18th time in 16 years, and now handling special exploitation for U's "See America Thirst," Harry Reichenbach tied up New York's 4,500 "unemployed" apple sellers with a plug for the picture which opens on Broadway within the next 10 days. At the same time he coined a slogan for the fruit venders.

In three days last week 15,000 one sheets reading "You may see America thirst, but you won't see America hunger. Buy apples, help the unemployed," were tacked up on makeshift apple stands all over the city. In that way Reichenbach got conspicuous notice for the picture on 400 of the best corners in New York. In addition manila bags carrying the same worded plug for the picture were distributed free to all apple venders. These bags had previously cost the apple sellers 20c a hundred. More than 25,000 bags were passed, and the entire stunt cost Universal less than $300.

As a follow-up on his poster and bag propaganda Reichenbach took page one readers in the New York dailies using the same slogan, making it appear that some philanthropist had decided to help the apple sellers increase their gross.

Free Lunches Sure Fire

Rochester, N. Y.

Manager David J. Nolan, Loew's Rochester, using free lunches as draw. Adding sandwiches to coffee and cake and sending personal letter to working girls suggesting that ticket for show will provide lunch and eliminate going home for supper. Entire cost to theatre is 3 cents for sandwich filling. Coffee wholesalers and baking co. provide everything else free, including dishes and waitresses. The Rochester using mezzanine over the lobby for lunches. Lessons in backgammon added afternoon feature. Idea has clicked with upwards of 1,600 a day patronizing.

WB's Plugs In Elmira

Elmira, N. Y.

Warners boosting the annual Community Chest drive here with plugs on the screens of their four theatres. They also offer a radio set to the favorite charity.

Harry Watts, Elmira city manager for Warners, giving city wide distribution to a WB weekly sheet describing current attractions at the four Warner houses here and is cutting down on newspaper advertising.

Natural Rail Tieup

Portland, Ore.

Charlie Couche (W. A.) made good tieup with Union Pacific to exploit "The Big Trail." Ticket agencies gave big still layout displays. U. P. Trail and Oregon Trail are in class of civic features in this section.

Hole-In-One Passes

Hartford, Conn.

If you make a hole in one on the pee wee golf courses here, you get a pass to the Allyn (Publix) theatre. Hook-up has afforded considerable publicity on almost every indoor course in the city of which there are many.

The passes are few, averaging about three to four on a course a week.

Stage Football Awards

Dallas, Tex.

Besa Fairtrace, Publix's femme barker here, pulled a wise double header that spelled results.

For her ace stunt she lined up the football coaches of Dallas' seven high schools to present trophies on the Palace stage for the best team and individual players. Tie-up with Linz Bros., jewelers, to furnish loving cups, and Dallas "News" and "Journal," with sport scribes off the two sheets picking the winners.

Local high schools represent around 10,000 studes, and S. M. U. (college) also in on the stunt. Idea is to designate a special day for each school, with unlimited chances for additional tie-ups. No question about b. o. effect on this one.

$5 Account for Babies

Lynchburg, Va.

Stunts for the opening of the new Paramount here (21) included a tie-up with a bank through which Publix started $5 saving accounts for all babies born between seven a. m. and midnight on that day.

Lobby Fashion Show

Providence, R. I.

To put "Extravagance" (Tiff) over at the R-K-O Victory, for the opening the house staged a fashion show in the lobby of the theatre. Local fur shops co-operated without cost to either the house or the shop.

Business so big because of stunt that house plans to stage fashion parade twice daily during run of feature.

Jungle Sounds and Effects

Hollywood.

While "Africa Speaks" was current at the Egyptian, Hal Neides, the manager, had loud speaker in front of theatre connected to sound record.

Lions' growls, cannibal drums and other noises of jungle were effective in stopping the bygoers.

Lucky Numbers

New York.

During the run of "Big Money," at the Globe, a flashily dressed plant is handing out dodgers that resemble $100 bills on each of which is printed a lucky number. Each holder of a dodger is entitled to a chance on the large pin-wheel in the lobby and a free admission is the reward of anyone holding a number at which the wheel stops.

Food as Admission

New York.

Tie-up arranged by Bronx Fox houses with the Bronx Chamber of Commerce for a "Buy Now in the Bronx" campaign. Calls for "tin-can matinees" for every Fox house. A can, or package, of food will entitle the bearer to admission. Edibles will go to the unemployed. Also lucky number contests for prizes, with the drawings on the stages of the Fox houses.

Jules Fields, handling exploitations for the Fox houses in that district, arranged the stunt. Will also have various Fox stage and screen notables conduct shopping tours in Fox theatre neighborhoods. First shopper, is Fifi D'Orsay, local papers giving the stunt much space.

Free Beer

Hollywood.

Beer (near) served over an old-fashioned bar will be the come-on by the R-K-O during the run of "See America Thirst" (U). Bar will be in the lobby, with all drinks on the house.

Mgr. Sells Ad Sections

Syracuse, N. Y.

Leo Rosen, in charge of the Strand (Warners) has found a way to overcome newspaper sales resistance to theatrical t.e-ups. It's by becoming an ex-officio member of the advertising staffs, and, as such, soliciting copy for the papers.

As an example, Rosen, for "Life of the Party" WB), went out and sold a complete cooperative section for the "Journal." For the morning "Post Standard" he secured a page. In return, both papers came through with contest tie-ups which have been strongly in disfavor.

Weekly Play for Nite Students

Syracuse, N. Y.

As an incentive to students enrolled in the night school at Franklin Grammar School, Warners' Strand is offering a pair of passes weekly to the student deemed most progressive and the student most constant in attendance. The night school draws largely from the adult foreign born of the North Side. Frank L. Nolan, assistant manager, originated the idea.

Press Rackets in Louisville

Louisville.

Brown hotel with the Brown theatre, same ownership, giving a free matinee ticket to women with every regular luncheon and dinner, which is good any day, except Saturday and Sunday until 5 p. m.

Strand went in heavy on advance ballyhoo for "The Big Trail" (current) employing a covered wagon with six horses and half a dozen Indians as the banner point, but also hooking up with WLAP and the "Courier-Journal" and Louisville "Times" circulation department.

"Times" staging a free dancing school at the Madrid (class ballroom) with lessons by Hester Bailey and assistants. Fox trot and waltz are being taught Tuesdays and Thursdays. Those with coupons admitted free as pupils.

National Theatre presenting 50 two-pound boxes of candy in a slogan contest limited to 10 words. Gag used is that chorines include candy for every meal to preserve the curves so necessary to the beauty of the modern chorus girl.

Cash and 50 pairs of passes to Loew's are offered as prizes in a telephone talk contest. Idea is to write in the correct conversation used in scenes in "Min and Bill" under a series of still printed in the newspapers.

New Haven's "Tom Sawyer" Plug

New Haven, Conn.

To exploit "Tom Sawyer" Paramount has tied up with a group of local merchants is full page flare. House uses center section (4 column, 7 inch) for theatre advertisement. Balance of page is made up of advertisements of merchants, each advertisement making some reference to "Tom Sawyer." Merchants' advertisements contain hidden wrong font letters which, when assembled, spell Tom Sawyer. First person bringing in correct solution gets a pair of tickets for a month; second, a pair for two weeks; third to eighth, a pair for one week. Stunt is good business for merchants.

Roger Sherman has distributed several thousand papers of theatre safety matches to cigar counters and drug stores.

The Publix Olympia, New Bedford, Mass., is giving rabbits away to boost kids' biz Saturday matinees.

Par Birthday Cake Attracts

Brooklyn, N. Y.

Paramount celebrating third anniversary this week. Great birthday cake weighing several tons in the lobby with everyone entitled to a slice.

Rin-Tin-Tin Mat for Kids

Ottawa, Can.

As a special line for the kids, Manager P. J. Nolan, Avalon, presented "Black Waters" with Rin-Tin-Tin as an added feature at the Saturday matinee only. The regular feature was "King of Jazz."

Christmas Stocking Club

Syracuse, N. Y.

A Christmas Stocking Club was organized at the Saturday morning juvenile matinee at Warners' Strand by Leo Rosen, managing director. The plan calls for youngsters to bring a stocking to the theatre. It will be kept there until Dec. 20, when it will be returned to its owner with a present for each week that the club member has attended the special kid shows.

Eight-Foot Wire for Publisher

Syracuse, N. Y.

Edwin Mochary, managing director, Loew's State, was quick to capitalize on a meeting recently between Harvey D. Burrill, local Hearst publisher, and Marie Dressler, to benefit "Min and Bill," current this week. Mochary arranged with Miss Dressler to wire Burrill, asking him to see the picture and then telegraph his opinion to her. Mochary had his sign artist in the local Western Union office when the Dressler messsage came in, and the artist, Clinton Hubbard, quickly reproduced it on an eight-foot beaver board facsimile of a Western Union telegram. Four messengers toted the message through the downtown streets to the "Journal-American" for Burrill. It was the first time that he had been bagged for a theatre publicity stunt.

9 Tons of Vegetables

Lawrence, Mass.

Unparalleled publicity resulted for the Warner theatres here as a result of 5,700 children bringing nine tons of vegetables as admission to shows on Saturday. Although Managing Director Max Melincoff had expected the 2,200 seats in the Warner theatre would be adequate, he found it necessary to open the Palace, seating 2,000, and finally the Broadway, with 1,500 seats.

Booster Club a "Natural"

Syracuse, N. Y.

Paramount theatre launches its own juvenile organization Saturday when a Booster Club will be formed at the special morning matinee of "Tom Sawyer." Raymond B. Jones' plans for the club exceed anything so far on the local Rialto. Club will have annual dues of five cents. Funds derived from dues will be used for entertainment purposes.

Club members will receive a concession of five cents at the box office, paying a dime rather than customary 15c.

Boy Scouts will provide the charter members, and to some extent the club will tie up with the Scout movement, the latter supplying instructors for classes in miniature airplane building which will be conducted under club auspices twice weekly. The youngsters will also contribute amateur theatricals to Saturday morning bills.

Business and industrial leaders and city officials will speak at the Saturday matinees. The regular house program will be augmented by a serial. "Perils of Pauline" will be the first shown.

As an initial charity the Booster Club will sponsor a Christmas potato matinee, the potatoes distributed among the city's needy.

Hit and Run Drivers

Schenectady, N. Y.

William M. Shirley, Farash circuit, now operating State theatre, has come in for much favorable comment here with offer of $100 reward to information leading to arrest and conviction of any hit and run motorists. Several accidents of this nature have occurred here of late and in this section there have been a number.

Reward is no gag, according to Shirley and will be paid as per offer. Placards announcing reward by theatre have been placed all over town. House has come in for some good publicity.

Actor Plays Jobless for Page 1

St. Paul, Minn.

Palm for originality in publicity goes to Ray O'Connell, R-K-O city manager for both the Orpheum and President. O'Connell blossomed onto page one for two columns of art and three quarters of a column of type.

Manager rigged up Hal Jerome, comedian, in overalls, cap and stubble beard, to pose as a jobless man and go out on streets to see how city took care of its unemployed. Jerome collected something like $2 in odd change, got a free feed, offer of a flop and a job putting on storm windows, which he had a time talking himself out of after landing.

Result was a press boost for the city, showing its hospitality, nobody going hungry, etc.

Cops Made Publicity

St. Paul.

"Danger Lights" publicity here gave the cops, courts and attorneys a busy week. City awoke to find a miniature railroad running in street in front of theatre. City council met at 10 a. m. and threatened to arrest Ray O'Connell, R-K-O city manager. Tracks were ripped up under eye of squad of coppers.

Then the house wired two immense semaphores on the sidewalk and along came the electric inspector with another warrant. Out they came. Capping the climax was an injunction sought by St. Paul hotel, across the street to silence locomotive bell installed on top of marquee.

Result, the theatre got more publicity than had the accessories been permitted to operate.

Radio Jobber in Lloyd Tieup

Ottawa, Can.

In a tie-up with the Philco radio jobber here, Manager Ray Tubman, Regent, secured a two-page spread in the Ottawa Journal on "Feet First," and the radio people also plastered the town with 24-sheets featuring both Philco sets and Harold Lloyd.

Tickets With Tea

Promoting Salada tea and plugging the Spensley theatre, purchasers of a half pound of tea at 38c. and orange pekoe at 43c. are given a theatre ticket.

Birmingham.

Montgomery Advertiser at Montgomery, in connection with "Feet First," sold enough ads to firms who deal in some way with feet to make up a full page spread. The ads consisted mostly from shoe stores, but a music store, a shoe repair shop, and a dancing school also took an ad. Top of page had this caption: "In Your Appearance Always Think of 'Feet First'."

ROLAND BROWN AT FOX

Hollywood, Nov. 25.

Roland Brown, whose last writing job was "Doorway to Hell" (WB), has just been given a writing-directing contract by Fox. Agreement is for three months with option.

Rogers' Art Director

Hollywood, Nov. 25.

Al D'Agastino has been engaged as art director by Charles Rogers for his six features to be released by Radio.

D'Agastino is also in charge of the art departments at Tec-Art and Educational studios.

BEHIND THE KEYS

Elmira, N. Y.

The Palace, Corning, reopened after remodeling by Gerber & Smith.

Warner Brothers will reopen the Shattuck, Hornell, which they recently acquired.

Dallas, Tex.

J. E. (Uncle Joe) Luckett, several years manager of First National's branch in Texas, and Truly B. Wildman, head of Warners' ex here, have been shifted to the WB home office in New York. Fred M. Jack, former head of FN's branch in Atlanta, will manage both divisions here.

St. Louis.

Louis Helleborn, former manager Orph, Denver and later at St. Louis (R-K-O), now manager of Orpheum, Memphis. Replaces Clarence Williams. W. Daillard goes to the St. Louis, St. Louis, as manager.

Oklahoma City.

Publix has made a general shift in local personnel with Pat McGee as district manager.

E. B. Coleman, city mgr.; Bert Stern, former manager of Capitol, advertising manager; Bob Witt, former manager of Ritz, at Capitol, and E. O. Craig, former promotion dept., for Ritz vacancy.

Adna Avery also shifted from Strand, Wichita Falls, Tex., to assist McGee and act as manager for Criterion. Frank McCabe, former manager of Victoria, now house manager for the Criterion, with Henry Brownlee as Victoria's new skipper.

Denver.

Greeley, a college town north of here, is to have Sunday shows after five attempts in past few years. Recent election settled it. The mayor will issue a proclamation, and Sunday films will start in December.

Los Angeles.

Emil Bondeson, managing the Oakland (Calif.) Dufwin when Henry Duffy had it, and since operating it with Dick Marshall, has gone back with Duffy now as his San Francisco press agent. Replaces Gillespie, former "Bulletin" critic.

Norristown, Pa.

The new A. and L. Sablosky theatre, Main street, west of Cherry, will be named the Norris. It opens in December.

Cobourg, Can.

The merchants here squawked when the natives went to the new Capitol in Port Hope, a nearby town. Manager A. E. Cauley renovated the Capitol and installed Western Electric system.

Southampton, L. I.

Mike Glynn probably will lease the house now building here, to seat 1,500 and promoted by outside capital. Ralph Severs promoted the theatre. He is associated with Glynn, who is now operating the current picture theatre, Garden, capacity 1,500. New house will reopen with the next summer season.

Algona, Ia.

H. C. Rice who operates the Call opera house and theatre, has purchased the Boettcher building, adjoining, and is remodeling it for early opening as the Thorington theatre. It will be a film sound house.

Carroll, Ia.

The Earle and Royal theatres, owned and operated by Carl E. Neu, of this city, have been sold to the Finkelstein Theatres, St. Paul. It assumed immediate control of the two houses. Earle, one of the finest theatres in this section of the state, was built four years ago.

Kewanee, Ia.

Thomas C. Pierce, manager of the Peerless theatre in this city, and James B. McCullough, manager of the Madison theatre, Peoria, swapped positions this week.

Hartford, Conn.

Wallace J. Stuart, house manager of the Publix-Allyn theatre, Conn., has gone to the same post at the Publix-Paramount theatre in New Haven. He is 19.

Portsmouth, O.

Frank Phelps, former manager of the Canton, O., district for Warner theatres, has come here to manage the Warner interests comprising four local houses.

Phelps succeeds Walter Powers who has gone back to Schine to manage the new Schine house at Courtland, N. Y.

Birmingham, Ala.

After a warning from the Attorney General's office the Public Amusement Co., of Natchez, Miss., has agreed not to run Sunday shows in the town.

Attorney General warned them that they would be ousted from the state if they continued.

Los Angeles.

Robert Bender, an Oldknow man, succeeds Earl Crabb as northwest division mgr. for Fox West Coast.

JUST IMAGINE

(With Songs)

Fox production and release. Featuring El Brendel with Maureen O'Sullivan, John Garrick, Marjorie White and Frank Albertson underlined. Story, dialog and songs by DeSylva, Brown and Henderson, billed above film's title. Directed by David Butler. Dance staged by Seymour Felix. Cameraman, Ernest Palmer. At the Roxy, New York, week Nov. 21. Running time, 104 mins.

Single O ..... El Brendel
LN-18 ..... Maureen O'Sullivan
J-21 ..... John Garrick
D-6 ..... Marjorie White
RT-42 ..... Frank Albertson
Z-4 ..... Hobart Bosworth
MT-3 ..... Kenneth Thomson
X-10 ..... Wilfred Lucas
B-36 ..... Mischa Auer
AK-44 ..... Sidney de Gray
Commander ..... Joseph Girard
Loo Loo } ..... Joyzelle
Boo Boo }
Loko } ..... Ivan Linow
Boko }

A novelty talker which, if it can create comment through its imaginative background, may do something better than an average one week's business down the deluxe theatre line. That it's a holdover entry is doubtful because of its story, and that the tunes are not strong. The comedy in the picture is not sufficient to overcome its basic weaknesses.

It's a fantastic celluloid extravaganza starting out amusingly enough on its conception of what New York will be in 1980, and then losing the entertaining mechanical sidelights as it swings into the story and finally winding up on that which can class as a burlesque troupe on Mars. The hoke and slapstick which that implies is included.

Meanwhile, what may have been the best melody in the picture, "Never Swat a Fly," has been cut out altogether, and surprisingly enough, Seymour Felix has only one dance number in the entire film. The lone Felix contribution is also the result of a slice on his second number which abruptly cuts away from a chorus monkey routine soon after the start during the Mars sequence.

As a matter of fact the trip to Mars idea goes back in musical comedy some 20 years. For the screen they haven't increased the illusion which this thought implies. The punch of the film is its set of the future Manhattan, with aeroplanes as numerous as the automobile. Next in order come the comedy appliances of 50 years from now, for which a three-gag build-up is to the revue bit of a married couple dropping a coin in the slot for a baby and Brendel declaring, "Give me the good old days." This is the main laugh of the footage.

John Garrick will surprise with his voice, excellent, but Maureen O'Sullivan is not happy as the heroine and merely sings a couple of final bars bolstered by Garrick. Marjorie White's most important attribute, her ability to lead a number, is not used at all. Otherwise she spreads enough vitality across the screen but remains a pretty rough comedienne, minus finesse. Frank Albertson is a curtailed support player here, perhaps suffering along with Miss White from the elimination of "Never Swat a Fly," which they both led. The reason for the non-presence of this number is not clear, despite the censor claim, as there was "Turn on the Heat" in "Sunnyside Up."

Picture needs special exploitation to create advance word-of-mouth and to stir up something on the picture's peek at the 1980 generation. This was not done in New York. It's the feature's best chance for an outstanding week, as after they see it the general reaction is apt to be an amused interest in the early reels which will fade as the long at present, 104 minutes. Varifootage keeps unwinding. It's too ous cuts already have been made.

Story revolves around the future marriage laws as dictated by the government. Garrick and Thomson file their applications for Miss O'Sullivan. Thomson is deemed the most accomplished but Garrick has four months in which to appeal the decision, during which he must not see the girl. Thus comes about his undertaking the flight to Mars in a rocket plane to gain recognition and the girl. Albertson accompanies him and Brendel is a stowaway on the trip. They get back just in time for Garrick to present his appeal and reverse the verdict.

Everybody is numbered instead of having names, hence the unusual cast designations.

Besides the thin plot what undermines the picture is the failure to realize the possibilities in the Mars sequence. Takeoff is a quick flash of the rocket plane roaring away, after which the supposed month spent hurtling through the ether is merely an interior of the ship with the three men. A lingering look shows this hemisphere dimly outlined, and Garrick's later glance through a Mars' telescope reveals a repeat shot of the same thing upon which is double exposed Miss O'Sullivan's head as she talks a reprive chorus of a melody—deadly to the pace and illusion.

Brendel enters the picture as a man brought back to life after dead 50 years. He is given the climax fadeout laugh as an old man climbs upon his knee declaring himself the comedian's son for a "Sonny Boy" tag line. Swede comic is further away from the dialect than in previous efforts and is the outstanding personality of the film, although not of rave qualifications.

Felix's one number, employing 40 girls in a dance to an idol, surprisingly enough holds nothing beyond the usual, other than the mechanical robot, which raises some of the girls in its hands at the climax.

The songs number four. Garrick's first ("Old Fashioned Girl") is alone, then another with Miss O'Sullivan ("I'm Only the Words, You're the Melody"), and later he does a boy number. Brendel is in for one comedy lyric on an idea which may be new to the picture fans and for which the words will hand a laugh to the initiate.

"Just Imagine" cost heavy and is going to need an impressive publicity outlay to help it on its way. If the novelty angle can't send it across, it's going to have a stormy journey. It's an imaginative effort with at least one splendid production background and emphasis upon this point, plus the amusing appliances of the coming age are its best chance. It seems essential that something be done to make them say everywhere, "Go down and take a look at that crazy picture." *Sid.*

MIN AND BILL

M-G-M production and release. Co-starring Marie Dressler and Wallace Beery. Directed by George Hill. From Lorna Moon's book, "Dark Star." Dialog and scenario by Frances Marion and Marion Jackson. At Capitol, New York, week Nov. 21. Running time, 66 minutes.

Min ..... Marie Dressler
Bill ..... Wallace Beery
Nancy ..... Dorothy Jordan
Bella ..... Marjorie Rambeau
Dick ..... Donald Dillaway
Groot ..... DeWitt Jennings
Alec ..... Russell Hopton
Mr. Southard ..... Frank McGlynn
Mrs. Southard ..... Gretta Gould

Excellent balance of pathos and comedy all the way through this picture. Characters amusingly faithful and true. At the finish there is a sudden, though natural twist to drama, one that will make the women weep after all the laughs. That finish with its tears and most everything about this picture spells box office. "Min and Bill" hit New York minus the usual advance chatter. It will create its own excitement anywhere.

Must have been many chances to mess this one up. It is the sort of screen play that very often turns out awful on film. Just one way to handle it and that way was taken. George Hill, the director, has the credit for his restraint and telling touches but more should go to the leads, Marie Dressler and Wallace Beery. Doubtful whether any other pair in talkers would have played it as well and pretty certain that no other woman anywhere could have played Miss Dressler's role convincingly at all.

If not from a book, the characters would seem to have been written for and around Dressler-Beery. They fit so snugly. Here is a hard boiled old gal, landlady of a fishing village inn, catering exclusively to sea rats but acting a lot tougher than she really is. She has a guy, more of a mugg than a guy, and more of a pal than a sweetheart. It's that way after many years of companionship. He's a fisherman. And she has a little girl, not her own, but left there as a baby by her mother. And mother was and still is just a bum.

The authorities are after Min about the kid. Min works her 15 hours a day and talks rough. But the kid loves Min despite the gab, knowing it's just talk, and would rather stick around than go to school. Between the truant officer and prohibition officials, Min is forced to make the sacrifice and let the girl go to live with the school principal's family. The environment is better. At Min's, a greasy little sailor was chasing the kid until Bill hit him on the chin. The sailor got even later.

Meanwhile, the kid's mother shows up, stewed as usual, but is chased back to Frisco by Min. The threat that she'll tip things off runs through the picture as background up to the finish when it climaxes the story.

The girl has grown up and fallen in love with a rich boy while away at boarding school—on Min's dough—and is returning to be married. Her mother is on the same boat and while aboard she's caught with a man in her room. The kid doesn't know her. And later when the mother says she's going to declare in on her daughter's good fortune, Min has to shoot her dead to stop her. The mother, Bella, had struck Min in the face with a hot iron before getting the lead.

As Min watches the girl sailing away happily on her honeymoon, she is being led off the dock by a cop. The sailor had ratted. On Min's face is just the burn and a blank stare. She has all the sympathy. That's the finish.

Up to the climax, with the plot threat secondary, the picture gathers its interest through the leads' by-play. They are rough, tough and slam-bang admirers of each other. Min breaks up every loose article in a room in giving Bill a licking after catching him with Bella on his lap.

Marjorie Rambeau is Bella and excellent. The dialog made her talk like Mae West now and then, but the playing looked like her own idea. She rises well above a skunk role to be likable. Fourth corner of the lead combo is Dorothy Jordan's and she delivers again. *Bige.*

Miniature Reviews

"Just Imagine" (Fox). Needs to be sold in advance and during run, on its novelty angle of New York 50 years from now. Neither songs (four) nor dance number unusual, and only El Brendel's name for marquee help. Not strong story but holds some laughs and should be around average in week stands. If exploitation can make 'em curious, with plug maintained to keep patrons talking, feature may do well for itself, but it must have aid.

"Min and Bill" (Metro). — Marie Dressler and Wallace Beery starred. Comedy drama of distinction. All ingredients for all theatres, from keys down.

"One Night at Susie's" (WB). Sentimental crook romance in which Helen Ware monopolizes interest to the exclusion of the two screen names, Billie Dove and Douglas Fairbanks, Jr. Not strong box office fare, but latter cast names may help.

"Derelict" (Par.) — Surefire. One of the best sea pictures filmed.

"Big Money" (Pathe) — Certain bet for any type of house, including the deluxers. Along gambler underworld lines and a surprise in Eddie Quillan.

"Wild Men of Kalihari" (Talking Picture Epics). Travelog on the bush in Africa with off-screen lecturer. Poor quality photography and only ordinary relief shots, making it too long for regular film showing unless cut for filler.

"Mediterranean Cruise" (Commercial—silent). Hamburg-American Line plug, only for schools. By no means good theatre owing to its length.

One Night at Susie's

First National production and release. Directed by John Francis Dillon. Douglas Fairbanks, Jr., and Billie Dove co-starred. Based on story by Frederick Hazlitt Brennan. Ernest Haller, photographer. Running time, 57 minutes. At Beacon, New York, week Nov. 21.

Mary ..... Billie Dove
Dick Rollins ..... Douglas Fairbanks, Jr.
Susie ..... Helen Ware
Buckeye Bill ..... Tully Marshall
Houlihan ..... James Crane
Hayes ..... John Loder
Drake ..... Claude Fleming

Better than average program picture in some respects, but less than average box office for several arbitrary trade reasons, and so, for purposes of classification, goes into the class B grade.

Picture falls down for the identical reason that spoiled "Sinner's Holiday" from the Warner list. Reason is that it has two screen names that should mean something, while the picture is stolen by Helen Ware in a "mother" role, and Helen Ware doesn't mean a thing to the box office in this generation.

All of which explains why the production goes to pre-release showing in a neighborhood house away from the film center.

It's a sentimental underworld story with a good many implausible angles, but expertly handled on the literary side to develop several capital moments of suspense, and well supplied with character sketches that sustain interest. Story is told in a subdued way. The melodrama is all under the surface, a capital literary trick, but some of it a bit subtle for the generality of fans, perhaps.

Susie is a hard-boiled old worldling who has a stand-in with the city's racketeer gangs because of her shrewd advice and the helping hand she gives them in trouble or danger. Picture glosses over her own racketeering activities, leaving her as a while but generous soul whom the gangsters all regard with affection and whose counsel they heed.

Her foster son falls in love with a chorus girl, to her unutterable disgust, but she agrees to let it go at that. The girl (Billie Dove) is tricked into a rich man's apartment, and there kills him, for good and sufficient cause. The boy frames himself for the crime and goes to prison. You take these little things in a romantic crook story, and the flaw isn't fatal to sympathetic interest.

While the boy's in jail, a double-crossing stool pigeon tries to make the girl, who meanwhile "pays the price" to get the prisoner's play produced, because it means his regeneration. Susie's gunmen boy friends are wise to the stool pigeon's plot, but Susie doesn't know they are.

When the boy is free the stool pigeon is a menace to his peace, and at the finish she's faced by a desperate problem in the young pair's future. The phone rings just then, and one of the gangsters informs her with great parade of solemn regret that an accident has just happened to her enemy, making it plain that they have put him out of the way conclusively. A first-rate surprise finale, with melodramatic punch and a neat comedy angle.

Miss Ware carries the whole affair, leaving to the two young stars only fragments of nourishment in pale roles that are extremely minor. Tully Marshall has a characteristic bit as a one-time burglar acting as Susie's very informal butler.

James Crane—it seems only yesterday he was a leading man on Broadway—is the heavy, and plays it like an inland stock actor. Miss Dove is sunk in a wooden doll part, and young Fairbanks does only fairly, handicapped by a dull straight role entirely surrounded by colorful and vivid people. *Rush.*

Talking Shorts

"MOVIE MEMORIES"
Commercial
8 Mins.
Rivoli, New York
Paramount

If all commercial shorts are produced as entertainingly as this, they should receive a bigger market than first counted upon. This short was produced by Paramount for the Liggett & Myers Tobacco Company, manufacturers of Chesterfield cigarettes, which gets the plug. The commercial angle, however, is never dominant.

Opens with a cigarette in an ash tray sending up curls of smoke. Announcer's voice then states that through the smoke of a Chesterfield cigarette, he will take the audience back to the gay '90's with the first motion pictures made in those times. The cigarette is not heard of or seen again until the end, when the name is flashed across the screen.

Shots of the old days and personalities contain interest for the present generation besides laughs. This was apparently the intent of the producers.

It's hardly a new idea and may be a reissue of Walter Futter's reel which showed here when "Alibi" opened at the 44th Street about two years ago. In this case the Chesterfield gag is simply added on to the views of 5th Ave. on an Easter Sunday, Lillian Russell, President McKinley, etc.

"UP TO MARS"
Comedy Cartoon
8 Mins.
Rivoli, New York
Paramount

Funny cartoon with a good angle. Bimbo, the main character, is sent skyward on a rocket. He lands in Mars where everything is in reverse. He then becomes a soldier.

Latter angle is used for comedy vocalizing by the cartoon soldiers. Unusually good musical synchronization all through.

"ALL FOR MABEL"
Comedy
20 Mins.
Loew's New York
Pathe

Full of released gags and familiar slapstick situations, this two-reeler, directed by Harry Delmar and featuring Sally Starr, is for the daily changers. Miss Starr has little to do but flash a prop smile and act coy in this comedy which has a co-ed college as its background. Three interior and two exterior scenes.

Thread of a story concerns "Big Boy," senior and boxing champ of the college, who is in love with Mabel and the difficulties he encounters in holding on to her. A pint-sized freshman finally gets the bully in a spot, knocks him cold in an off-stage fight, comes into the girl's parlor and says, "Honey, shake hands with the new champion."

It's that sort of comedy dialog all the way. Final sequence employs a fat girl and a breakaway settee. Interpolated songs, dances and musical selections are of no particular value.

"IN AGAIN, OUT AGAIN"
Comedy
9 Mins.
Rivoli, New York
Paramount

Breezy comedy and a natural anywhere. About the girls who walk home from automobile rides. Lillian Bond and Aileen Cook are the girls.

One plays rough while the other is ritzy. Both meet when they are kicked out of autos for saying "No" and start walking home together. After they pull out the roller skates, they enter another car only to again be aired after the car goes three yards. Finally picked up by a wagon with an old bearded hick driving. They climb in the wagon, where they find a half dozen other girls curled up, after one of the girls tells the other, "You watch the old man, I'll watch the horse."

Snappy crossfire between the girls as they tell of their experiences, and a load of laughs.

"THE DOCTOR'S WIFE"
Comedy
8 Mins.
Beacon, N. Y.
Vitaphone No. 4260

Roughhouse sketch involving a spicy matrimonial mixup, chief virtue of which is its comedy speed. Ought to be a roar in the neighborhoods.

Franklin Pangborn is a philandering doctor. While he's treating a huge wrestler in his office, the giant's wife gives him a seductive phone ring, with the doctor's wife, who also acts as nurse, listening in on the wire.

Husband is engaged in wooing his girl friend in her apartment when wife crashes the flat and mixes with the charmer as only an angry chiropractor could. Wrestling husband enters at about the same time, making it a house wrecking foursome with skyscraper balancing effects for the finale.

Gertrude Astor plays the siren in black satin pajamas with Geneva Mitchell as the doctor's wife. Slapstick and speed make it an action two reeler of worth. *Rush.*

"SCREEN SNAPSHOTS"
Novelty
10 Mins.
Cameo, New York
Columbia

Of the usual series but packs faster action. A song by Cliff Edwards helps. It's neighb filler regardless. Like its predecessors this one begins in the usual way. Someone meets somebody and then make the rounds, winding up before a film opening to watch the celebs go on the sidewalk mike.

Fred Kelsey, standby cop of comedies, is the guide to a hick and his daughter. To close the picture Kelsey drops a match in the pair's gasoline tank blowing up their flivver and the short.

OLYMPIA

(German version from Hollywood)
(All dialog)

Berlin, Nov. 14.

Metro production in Hollywood and Parufamet release. Adapted after a stage play of the same name by Frank Molnar. Manuscript written by Yves Mirande, Leo Birinski and Heinrich Fraenkel. Directed by Jacques Feyder. Photographed by William Daniels; sound, Douglas Shearer. Running time, 84 minutes. At Gloria Palast, Berlin.

Olympia ..... Nora Gregor
Captain Kovacs ..... Theo. Shall
Princess Plata-Ettingen ..... Julie Serda
Police Commander Krehl .... Karl Ettlinger
General Prince Plata-Ettingen . Arnold Korff
Albert ..... Hans Junkermann
Lina ..... Annemarie Frey

A great opening with everything usually connected with it. The leading heads of the film, stage and literary world awaited with close attention the first German work from Hollywood. Franz Molnar's cheerful satirical play on the sound screen is the first.

This audience had seen the stage production of the same Molnar play by Max Reinhardt and could compare both. The audience received the dialog film made in Hollywood with enthusiastic applause.

With rare certainty Jacques Feyder and his co-workers have struck the sphere of the Austrian court life. The fluent dialog is spoken by his actors in an easy and unconstrained manner, with charm and spirit.

The end of the film, in contrast to the stage play, is turned into a happy end, apparently a well calculated compromise to serve the interests of business rather than those of the artistic line.

Surprisingly well done from a stylistic and characteristic viewpoint is the uniform achievement of the characters. Olympia is played charmingly by the beautiful Nora Gregor. Julie Serda knows how to create sympathetically and fascinatingly the fine character study of an Austrian princess.

Karl Ettlinger and Hans Junkermann are exceedingly comical and add fun. Where did the Hollywooders get hold of the Theo. Shall? Like taken from the military handbook of the Austrian army: elegant, manly, charming, a real heart-breaker as in novels.

Another word yet about the dialog film. The desire of the German public is more and more to the effect to limit the dialog to a minimum, and also the producers try to get away from it. It might, therefore, be advantageous to take this fact into consideration when producing German versions in Hollywood.

It is not quite so easy in this case

to prophesy whether or not this picture will meet with financial success. It is to be wished that it will be as successful in German-speaking countries as it was at its first night performance. *Magnus.*

Der Tanz Geht Weiter

("The Dance Goes On")
(German Version, from Hollywood)
(ALL TALKER)

Berlin, Nov. 14.

Warner Bros. production and release. Directed by Wilhelm Dieterle and written by Heinrich Fraenkel after a novel by George Kibbe Turner "Those Who Dance." Production management, Heinz Blanke. Musical arrangements, Ernoe Rapee. Photography, Sid Hickok; sound, Eduard Schroeder. Starring Lissi Arna, Carla Bartheel, Wilhelm Dieterle and Anton Pointer. Running time, 72 minutes. At Capitol, Berlin.

This first German version of a Hollywood talker may be said to have been successful, even though its reception by the Berlin press was not unanimously favorable. The public felt highly enteretained by this detective film, especially by the gags and the very real underworld life, which one here is tracing back to Sternberg's "Underworld."

The action holds to the very end, refrains from exaggeration, and the author, Heinrich Fraenke, in conjunction with his producer, Heinz Blanker, seems to have known perfectly well, will interest Germany.

Wilhelm Dieterle has caused a surprise. He has been known heretofore, with few exceptions, for inferior work and acting in an unsympathic, sweetish manner. He is hardly to be recognized, many and real in this characterization of a criminal officer. Anton Pointer likewise has changed favorably and has not played so well in a long while.

Another surprise is Carla Bartheel, whom one has not seen before so free and natural. Lissi Arna's role is not quite up to her range; there are only rare occasions for her undisputed talent. The rest of the actors were also well liked by the audience.

Unfavorably contrasting to the picture and the acting was too much dialogs. In Germany the less dialog the better in a picture. As a whole this talker represents a clean, able production, which very likely will be well received by the German public. *Magnus.*

DERELICT

Paramount production and release. George Bancroft starred. Directed by Rowland V. Lee from story by William Slavens McNutt and Grover Jones, with dialog by Max Marcin. Archie Stout cameraman. At Paramount, New York City, week Nov. 21. Running time, 73 minutes.

Bill Rafferty .....George Bancroft
Helen Lorber .....Jessie Royce Landis
Jed Grave .....William Boyd
Fin Thomson .....Donald Stuart
Jameson .....James Durkin
Travis .....William Stack
Capt. Gregg .....Wade Boetler

This is a cinch picture for the deluxers. One of the most genuine treatments of the sea ever recorded. It is 75% ocean, without obvious miniatures or tedious interiors. Thematically, it is a water version of "What Price Glory?" building in suspense with unusual precision and perfection.

George Bancroft and William Boyd (legit actor in the original "Glory") make a great team. Rough and ready merchant marine officers, pals at heart but always ready for a slugging match, the two by their acting, plus expert direction and co-ordination of every department of production give many a familiar situation new zest and entertainment.

When their acting is not on a par, which it is during most of the footage, Boyd takes the honors. Alongside him the tough and steely Bancroft of other pictures occasionally shapes up as stout and puffy. In fact, Bancroft at times is often boyish and, were it not for the competence of his performonce, it could have been said that Boyd would have made a more convincing Rafferty.

Jessie Royce Landis, newcomer from Broadway, shows marked ability on film. Photographing well, she possesses an earnestness and personality of sufficient attraction that should keep her in demand as a Hollywoodian.

Director Rowland V. Lee has injected much of the sea's rail tang in this work. Ships are bonafied and made more so by being "shot" at from anchor chain to propeller. A great storm for the climax, when Rafferty, after double-crossed by Graves for a captaincy, and the girl, Helen, comes to the rescue. The wash over the derelict ship, which Rafferty captained for the first leg of the voyage when Graves' girl plant on the freighter was discovered by company officials, is thrilling in realism.

Occasionally the dialog takes on a heavier hue of mellerism, but in more spots it borders on the original. As handled in the production it registers crisp at all times.

There isn't a let-up in the story. The collision scene, shot from the bridge over a befogged bow, a pip. Girl angle is excellently handled, Helen being juggled between the two officers but not enough to impair the story valuation.

As the comedy relief Donald Stuart, as Fin, gets before the camera not often enough to spoil a few good laughs. *Waly.*

LOVE TRADER

Tiffany production and release. Directed by Joseph Henabey. Story by Harold Shumate. Ernest Miller and Pliny Goodfriend photographers. Featuring Leatrice Joy, Chester Conklin, Henry B. Walthall, Noah Beery and Barbara Bedford. At Loew's New York one day, Nov. 18, as half double bill. Running time, 48 minutes.

Magnetism or the tropics is the subject. Of story there is none. Starts as though intending to tell something, but says nothing, and winds up with a flukey ending. It's an unhappy ending, perhaps meant to lend a dignified touch to this production, but an unhappy ending in a production as small time as this, is but a flukey finish. Has the audience wondering how and why.

A New England sea captain and his wife dock at a Pacific island for pearls. The wife has been reared in Puritanical fashion and is kept under the constant observance of the conventional sea captain. He goes ashore, but does not permit her to do so.

A half-caste islander hears her guitar and singing. He rows out and falls for her, and the next day sends her husband on a useless trip to the other side of the island. He then takes the wife ashore, where they watch a celebration of the islanders and spend the night in his hut.

Captain is unaware his wife has left the ship, and she returns before he does. She determines to go back to the island before the ship sails, but her better judgment tells her nay. Her common sense also tells her it would be a life of self-deprivation to continue living with her husband. The boat pulls out, and she cannot be found. The mate gazes into the waters and gives the impression she has jumped overboard.

Nearly half of the scenes show the islanders either singing or dancing. In these South Sea productions it appears as though the natives have nothing to do but sit around a guitar.

All of the featured members have small parts. Noah Beery is only in for two minutes, on a flash-back. The half-caste romantic hero isn't featured. Miss Joy and Walthall do justice to their parts, but their parts don't do justice for them.

CONCENTRATIN' KID

Universal production and release. Directed by Arthur Rosson. Story by Harold Torshes and Charles Sexton. Continuity by Harold Torshes. Harry Neumann, photographer. Featuring Hoot Gibson, Kathryn Crawford, Duke R. Lee and Jim Mason. At Stanley, New York, one day, Nov. 21. Running time, 57 minutes.

Those Hoot Gibson horse operas are getting more refined. If Gibson keeps this up he'll be donning a tux and speaking with an English accent. There isn't even one killing in this western. The kids are the greatest supporters of this type of film entertainment and they like plenty of excitement. This is primarily a love story, given the scene of the great outdoors and the costumes of cow-land.

Not even a good fist fight. And Gibson handles the villain gingerly.

Weak, watery western.

BIG MONEY

Pathe production and release. Directed by Russell Mack. John Mescal, cameraman. In cast: Eddie Quillan, J. Gleason, Miriam Seegarm, Margaret Livingston, Dorothy Christy, Morgan Wallace, Robert Edeson. At Globe, New York, week Nov. 22. Running time, 80 minutes.

Hokey but snappy of line and action. "Big Money" is a certain attraction for any type of house and a rare bet as a program release for the majority of exhibitors.

Eddie Quillan steps right into the big time juvenile class with his work as "Lucky." Not only in dialog but in detail of mannerisms, Eddie injects an enthusiasm which goes on the record as distinctively his own. It's his first real chance and he thought so much of it that even sophisticated fans will overlook the fairytale aspects of the story and walk out of any theatre genuinely entertaineed.

The theme possesses a novel edge. It lets a comedy strain prevail throughout, a nice relief in comparison to current screen versions of the underworld. The production is well mounted. Story takes care of this since it starts Eddie off as a bank messenger and precipitates him almost immediately into a nest of kindly card sharps who like the Ritz better than the Mills when they sleep. This happens after Eddie has provided much comedy with his boss' daughter, at the same time getting the love interest under way in the first reel.

Robert Armstrong, mentor of Eddie, because of the latter's luck with the dice, also gives an excellent performance. Armstrong proves a faculty for straight-faced comedy and at the same time is convincing at his poker.

Miriam Seegar as the girl is attractive. She barely gives Eddie the warning to lay off professional gambling when the expected shooting of a welcher occurs. Despite the familiar story trend, especially from now on, the production is so well directed the suspense keeps mounting. Entrance of a rival gang leader to get his man packs a real wallop. Then come the cops.

Picture might be called an epic of the crap shooter, were it not that this particular one isn't allowed to get very far before he's an expert at all phases of gambling. *Waly.*

TOUTE SA VIE

("All Her Life")
(FRENCH MADE)

Paris, Nov. 9.

French Paramount-Joinville production and release. French version adapted by Jean Magny of Timothy Shea's novel, "Sarah and Son." Directed by Alberto Cavalcanti. Starring Marcel Chantal. Recorded by W. E. Running time, 90 minutes. At Paramount, Paris.

Suzanne Valmond.....Marcel Chantal
Jim Grey.....Fernand Fabre
Mrs. Ashmore.....Emile Vautier
Mr. Ashmore.....Paul Guide
Stanley Vanning.....Richard-Willm
Bobby.....Jean Mercanton

Film shows a distinct improvement in the working of the Joinville studios, due to the various departments increasingly co-operating. Nevertheless very far yet from the Hollywood standard. As is, satisfactory to French audiences and liked at the Paramount.

Story begins in 1915 in New York, according to the book, "Sarah and Son."

The film hinges on Marcel Chantal's performance as the real mother. Even then the film doesn't do her justice. She is considered one of the most beautiful women in Paris, and one of those with most S. A. Whereas actresses are often flattered in pictures, so far, all films have done the opposite for her. Rest of the cast fair. Richard-Willm, who appears for the first time in pictures, as the foster-father's brother, gives an especially good performance. Jean Mercanton, son of Louis Mercanton, the French director, acts the 10-year-old juvenile effectively, getting many laughs. The boy appears fully conscious that he is acting.

Sound is irregular at times. Photoing good. Direction fair. Contrary to usual sound production strictly limited to narrow studio sets, this one gives a few exteriors of a river, obviously French.

Film ends rather flat, mother and son being reunited in the final scene under the eyes of the foster-mother, who has to give up the child, whereas the sentimental French audience was expecting both mothers to make up and commune in their love of the child. Latter ending would have carried a considerable punch. *Maxi.*

Kohlhiesel's Toechter

("Kohlhiesel's Daughters")
(All Talker)
(GERMAN MADE)

Berlin, Nov. 14.

Nerofilm production and Vereinigte Starfilm release. Direction, Hans Behrendt. Manuscript, Friedrich Raff and Julius Urgiss. Production management, Dr. Wilhelm von Kaufmann. Music and songs, Robert Gilbert. Photography, Otto Kanturek; sound, Emil Specht. Starring Henny Porten, Fritz Kampers, Heinz Leo Fischer, Karl Harbacher and Gusti Stark-Gstettenbauer. Running time, 7 minutes. At Mozartsaal, Berlin.

This talker was produced as a silent picture many years ago by Ernst Lubitsch, with success. Then Henny Porten also played the same dual role as now, when it is again shown that she is an excellent actress. Her characteristic play is of two sisteres, one beautiful and adored, the other homely and clumsy. It will not easily be imitated.

Toni, the lover of these two sisters, is now played by Fritz Kampers in an excellently natural and awkward manner, characterizing a farmer boy.

This role was years ago the foundation of Emil Janning's great career as a film star. Kampers may not be classed generally equal to Jannings, but nevertheless his acting is notable.

It cannot be said that this picture comes up to the effect produced by the silent. What is achieved by the direction of Hans Behrend is at the most, mediocre. The action is protracted endlessly. Only Henny Porten in her double role and Fritz Kampers make this talker real pleasant, and will no doubt be the cause of any financial success it brings. *Magnus.*

Wild Men of Kalihari

Talking Picture Epics release. Filmed by Dr. C. Ernest Cadle. At Cameo, New York, week Nov. 21. Running time, 47 minutes.

Not even flea circus quality. Altogether travelog of the bush and Africa and the lecturer overtalks. Looks like a wisenheimer picture of matched celluloid from other films.

In one spot it sounds as if Dr. Cadle and his offscreen voice changed ownership. It might have been the recording. Otherwise too long even to be considered educational.

Cut it ought to make a filler.

Naked kids, some nude women and poor photography of the usual type of animals and natives drawn out laboriously. One or two even look repeated.

UTAH KID

Tiffany production and release. Directed by Richard Thorpe. Story by Frank Howard Clark. Featuring Rex Lease, Dorothy Sebastian, Tony Santschil and Mary Carr. At Loew's New York one day, Nov. 18, as half double bill. Running time, 44 minutes.

On the basis of western entertainment this will please, since it employs a little more horse sense than the rest. It still contains a quantity of western exaggerations. Short running time indicates field made for.

Rex Lease is the Utah Kid, notorious robber. He hides in robbers' roost, a hideaway for outlaws for whom the authorities are searching. A girl is brought into the roost. As the boys fight for her, Lease says she is his sweetheart to protect her. Outlaws don't believe him and force them to marry to convince them, which they do. Next day Lease sends her home on his horse.

She turns out to be the fiancee of the sheriff. Latter catches Lease talking to her, but lets him go when the girl tells how he befriended her.

Later the sheriff finds robbers' roost and cleans it out, after Lease, determining to go straight, escapes. Sheriff finally discovers Lease is okay, and gives up the battle for the girl's hand when he discovers she loves Lease.

Good fist fight between Lease and Santschi, the latter as the villain. It's good, but it's funny, in the sense that Santschi weighs twice as much as Lease and looks powerful enough to fell Lease by just sneezing. As usual, though, our hero gets the better of the battle and leaves the villain groveling on the barroom floor.

All Miss Sebastian has to do is look appealing—not hard for her. Otherwise, as with most femmes in the horse mellers, she's a part of the background.

Nos Maitres Les Domestiques

("Our Masters, the Servants")
(French Dialog, Made in England)

Jacques Haik production and release. Made in Twickenham (England). Directed by H. C. Grantham-Hayes. Recorded RCA. From the play "Lord Richard in the Pantry." Running time, 90 minutes. At Olympia, Paris.

Joseph.....Baron Fils
Marquis Richard d'Argental.....Henri Garat
Henri Duplessis.....Rene Ferte
Col. de Montausset-Brissac.....George Treville
Inspector Lerand.....Jacques Henley
Sylvie Mareuil.....Diana
Augustine.....Madeleine Guitty
Evangeline Lovejoy.....Michele Verly
Helene Grandcourt.....Ginette Gaubert
Louise.....Renee Parme

Comedy well adapted for French taste, without anything left to suggest it is drawn from an English play. Gets many laughs and very well received at the Olympia. One of the first performances was disturbed by a crowd of about 50 rowdies, either prompted by the servants' union, or else belonging to a group currently making trouble wherever they can in picture houses, and which were ejected by the police. The reason they objected to the picture was given as objection to servants' petty peculations, exposed and made the object of fun.

Story is that of a nobleman who, having failed in business, rents his house to a rich man, and gets his own butler to hire him in the woman's employ. Eventually he finds his pecuniary affairs are re-established, and marries the woman.

Acting of the butler by Baron Fils is very good, also that of a fussy old colonel by George Treville. Rest of the men are fair, and all women poor, except Madeleine Guitty as the fat cook. Diana, as the rich woman, is no looker, and looks 15 years older in the film than she does currently on the Marigny stage. No S. A. left her on the celluloid, nor for any other woman in the cast.

Sound fair. Photo good. Direction irregular, with one or two happy finds and a lot of commonplace shots.

Those sequences of the film which might have been considered as most unpleasant for servants have been cut, after the reported disturbance. A change in the title, meaning "Our Masters, the Servants," had been considered, for some such other title not mentioning servants, such as "Our Real Bosses," but contracts for the film having already been made under the original title, it was considered bad to make any alteration. *Maxi.*

Kent Sells Out

Chicago, Nov. 25.

Having bought out Willis Kent, and now having full control of the indie flicker, "Ten Nights in a Barroom," L. E. Goetz, of Roadshow Pictures, is in New York negotiating a national release tie-up.

Understood that before going into production, Allied Exhibs was to take the flicker for their members, but as yet nothing has come of that original intention.

Title Checkers

Hollywood, Nov. 25.

After having announced "She Wears the Pants" as the title of Fifi D'Orsay's next, Fox is now considering replacing that title with "Oh, for a Man," title of a French farce by Felix Gandero.

Mediterranean Cruise

(SILENT)

Produced by the Hamburg-American Line. At the Fifth Avenue Playhouse, week Nov. 21. Running time, 71 mins.

Scenic feature is intended and succeeds in slanting a travelog plug for the Hamburg-American Line. It is tasteful although by no means theatre owing to its length. Cut to 10 minutes or so it might deserve a better play as a short. If class type audience is desired in its present length it's for the arty that can take a chance if the rental fee is waived.

The rub from an industry standpoint on this film is its classification and its differentiation from explorer films of regular type. What makes any of them theatre is sensational action. No action, n. g. This one hasn't that nor comedy.

Photography for the most part is somber and may have been taken some time back. But stretching a long focus on strange coast lines in intriguing world spots and birds' eye views of Athens, Damascus and other ancient and modern gateways has an adventurous attraction that's glamorous even if only scenic. Those long shots are interesting.

Schools and educational institutions are best fitted for this commercial feature. Except in the crowded market places few and sometimes no human beings are shown. Film is well titled.

Radio's Best Year

(Continued from page 3)

cases talent runs twice as much as the actual expense of broadcasting, phone wires, etc. Up to Oct. 1, 1930, the following concerns paid station charges totaling as follows:

American Radiator	$330,886
American Tobacco	529,911
Armour & Co.	212,396
Armstrong Cork	164,980
Atwater Kent	348,617
Batton, Barton, Dustine	202,831
Cities Service	289,459
Clicquot Club	116,602
Colgate-Palmolive	327,493
Congress-La Palina	149,314
Continental Baking	209,363
Dutch Master Cigar	212,474
Jettick Shoes	181,895
Fuller Brush	114,975
Florsheim Shoes	93,300
General Electric	297,375
Maxwell Coffee	191,361
Gold Medal Flour	210,587
General Motors	207,716
Majestic Radio	355,150
Halsey-Stuart	200,658
Heinz	114,930
Macfadden Publications	371,393
Metropolitan Life	254,673
O'Cedar Mop	87,751
Paramount Publix	452,837
Pepsodent	923,554
Pure Oil	130,495
Quaker Oats	460,333
Radio-Keith-Orpheum	395,491
Reynolds (Camels)	88,815
Chase and Sanborn	193,077
Tip Top Bread	75,076
Westinghouse Electric	198,622

Commercials

There are now 210 commercial programs on N.B.C. each week running from 15 minutes to an hour. Columbia has about 55 commercial programs regularly broadcast. Time is scarce and very few or no accounts have dropped out.

Figures indicate that from April to August there was a steadily bigger expenditure on the radio than during the winter of '29. This is interpreted as due to business men and advertising agencies making a concerted effort via ether splurging to counteract the non-spending habits of the public.

By Leaps

Totals for 1927, 1928 and 1929 show the progress of N.B.C. in terms of time (not inclusive of talent).

1927	$3,760,010
1928	10,252,497
1929	18,729,571
1930	24,000,000 (estimate)

Taking September (last available figures), foods and beverages lead as the most liberal spenders, buying $368,919 worth of air time from N.B.C., and $88,361 from Columbia. Drugs and toilet goods bought $228,537 from N.B.C. and $59,413 from Columbia. Amusement kicked in $107,941 for the month, divided between the two chains.

Commercial currently devoting the most money to radio advertising is Lucky Strike. The cigarette firm is said to be spending well over $2,000,000 per year with NBC.

Piazza Leaves for Coast

Ben Piazza, material lookout for Metro, left New York Sunday, to return to the home lot.

Piazza remained in New York for about two months on his first eastern trip in his new Metro capacity.

SMART SOPHISTICATED SUCCESSES

Oh, Man!

JEANETTE MacDONALD—REGINALD DENNY
WARREN HYMER—MARJORIE WHITE

Directed by HAMILTON MacFADDEN

Woman—the eager huntress. Man—the willing quarry. The game of love played with velvet paws—smart and sophisticated on the surface, with the jungle code underneath. Call it civilization or call it mating instinct, it amounts to the same thing. She knew what she wanted.

FOX

"A lulu . . . Refreshingly novel . . . Comedy from high to low packed into action . . . Don't miss it."
—Bland Johaneson, New York Mirror

Packed full of laughs. You'll get a kick out of it."
—Irene Thirer, Daily News

"For novelty, bright and astonishing novelty, nothing has flown in from Hollywood to be compared with 'Just Imagine'. A new toy and a fascinating one."
—Quinn Martin, New York World

"Fantasy, fun and melody are shrewdly linked in 'Just Imagine'. Clever picture . . . highly imaginative conception of New York fifty years hence . . . interesting peep into the future."
—Mordaunt Hall, New York Times

"A motion picture which is everything a motion picture should be. Left the audience limp with laughter."
—D. K., Baltimore Sun

"The talkies try something bold in 'Just Imagine' and get away with it in great style. One of the loudest laughs I have heard recently in the theatre."
—Norman Clark, Baltimore News

"A bigger success than 'Sunny Side Up'. Should take first rank among recent productions."
—George Browning, Baltimore Post

DeSYLVA, BROWN and HENDERSON'S
Triumphant successor to "SUNNY SIDE UP"

Just Imagine

WITH
EL BRENDEL
MAUREEN O'SULLIVAN—JOHN GARRICK
FRANK ALBERTSON—MARJORIE WHITE
Directed by DAVID BUTLER

Look at that Line! —

Howard Hughes' tremendous air epic lines them for blocks. The enthusiasm of Kansas City for this great picture is reflected in Chicago, Detroit, Little Rock, Milwaukee where it is packing 'em in at popular prices.

Without Doubt This UNITED ARTISTS PICTURE is the greatest "Depression" chaser on the market today

Horowitz Threatens Texas Exhibs With Exposure Unless Siding With Him

The Horowitz attempt in Texas to get "his price" for his 50% from Paramount-Publix in the Houston theatres jointly owned by that company, is believed in the trade, but perhaps not by the Texas public at large, it is pointed out. At the same time Horowitz is protected in his Texas advertising campaign by a Texas law which permits almost any kind of copy, even libelous matter, to be accepted by a newspaper without future damage to that publication, providing such copy displays the signature of the space buyer, which it has each time in Horowitz's case.

That Horowitz will overstep legal bounds in his advertising tirade is looked for by the industry's investigators. Already, in a message sent out to exhibitors via telegrams, Horowitz has put Paramount-Publix's Texas attorney, Jeff Strickland, on the spot. Strickland happens to be a former secretary of state in Texas and his influence politically is described as having increased since his retirement from public office.

Threats to Exhibitors

Horowitz's aberration, as it is called, now puts the fight squarely up to each exhibitor in Texas. It is a crude challenge followed by a threat to reveal the exhibitor in his own light to his community.

Censorship for Texas, Horowitz says in his wire demanding a reply on the status of each box office, has been endorsed "through conferences" by "800,000 Methodists and 600,000 Baptists of Texas."

The attack on P-P's lawyer comes in a paragraph saying that opposition to Texas censorship has come only from "distributors of film companies making dirty pictures and from Jeff Strickland, hired hand of Publix in Texas. Will you wear his collar or make your own decision?" asks the Horowitz wire.

Dallas, Nov. 25.

At Houston last week the national convention of the Women's Christian Temperance Union adopted a resolution to ask the next Congress for a bill "for the Federal supervision of motion pictures." Whether Will Horowitz had anything to do with attitude of the pious women is uncertain. Femmes represent a formidable church tie-up and claim to be strongest organization in U. S. for prohibition and public morals.

Houston now has a sheet for "ministers, lawyers, doctors, and the home," called "Main Street Tomahawk," published in conjunction with the "Mirror," femme weekly. Idea is to pan the alleged false doctrine of film morals, taking it for granted that the press is just as bad because of being subsidized by show business. Whether Horowitz has anything to do with this is also uncertain. So far the 'Mirror" has panned Horowitz heavy.

In Dallas, nine indies started the first counter attack against Horowitzism with—circular letter to other Texas indies calling Horowitz' hand and hollering that he is "going too far in his campaign." Letter cites a recent squawk in Ohio about "Big House" as concrete evidence of the absurdity of state censorship. Evidently, Dallas indies figure that failure of Allied and other Texas indies to cooperate with Horowitz will offset any public pressure his fight may arouse.

ARLEN'S WESTERNS

Hollywood, Nov. 25.

Aiming to build Richard Arlen as its western star, Paramount will spot him in "The Westerner," an original by Grover Jones and William Slavins McNutt.

Edward Sloman will direct, production starting Dec. 1.

BELT'S PROD. SPOT

Hollywood, Nov. 25.

Phil L. Ryan has engaged Glenn Belt as production manager for his series of two reelers for Paramount, featuring Chester Conklin.

Frank Griffin has been engaged to direct the fourth of these, which went into work last Tuesday.

F-WC OAKLEYS N. G.

Hollywood, Nov. 25.

H. M. S. Kendrick of Fox has ordered as n. g. all passes issued by the former administration of Fox-West Coast.

PRICE WAR CONTINUES

Detroit Spots Down to 15c Mats.—One Threatens 20c Nights

Detroit, Nov. 25.

Price war, under way since the local Fox deluxe house cut its price last summer, is finally affecting the grind houses. The Temple, operating as a grind at a 25c top, has cut to 15c matinees. This became necessary, as the Fox offers a first-run picture as well as a stage show for 25c matinees. In retaliation the Family, opposish to Temple, is threatening a cut to 15c matinees and 20c evenings.

The all-night house has been operating at a 10c admission price for some time now, and the Loop, operating as a grind with tab burlesque, has had a 15c price for several weeks.

INDIE FILM MAKERS DUE HERE ON NEW PROGRAM

Los Angeles, Nov. 25.

George Weeks, president of Sono-Art, arrives here Friday (28) to line up product for the coming year. First picture to get under way on the new program will be "Honeymoon Lane" starring Eddie Dowling.

Cliff Broughton will make a series of dramas to be released through Sono-Art, final okay on stories being held up until the arrival of Weeks.

Company continues its production headquarters at Metropolitan.

John R. Freuler, president of Big Four, arrives here about the same time to line up additional features for next year. Present schedule calls for a series of 12 westerns being produced by National Players and six dramas produced by Bruce Mitchell.

Freuler plans to add another series of six dramas and four specials with several indie producers in mind for the making.

One Indie Against Five Chains in Syracuse, N. Y.

Syracuse, N. Y., Nov. 25.

Charles A. Sesonske's withdrawal from the direction of the Empire theatre for the Muriel Amusement Corp., after a fortnight's futile effort to establish vaudefilm policy was the signal for the darkening of the house and revocation of the corporation's lease.

Agents for W. Snowden Smith, owner of the building, closed the house Wednesday noon, but later permitted it to reopen to finish the week, the proceeds reported going to the acts, headed by Blackstone, magician, on the stage bill.

Meanwhile, Smith negotiated a new lease, for a five-year period, with Julian Brown, young Syracuse millionaire and head of the Dewitt Realty Corporation. Brown will attempt to establish the house as a newsreel theatre, but, if that fails to pan out, will switch to legit. Syracuse is showless this season, the Shuberts quitting the town and their house, the Wieting, giving way to a garage.

Brown, in his efforts to establish a newsreel house, may find himself up against a booking problem. Metrotone News is playing Loew's exclusively, Pathe's reel is at Keith's, the Fox and Paramount reels at their own houses, while Universal's reel is a program unit at Warners' Strand.

And if past experience counts for anything, the Empire as an independent house cannot compete with the five chain theatres here. Five such ventures have ended in financial losses.

DETROIT'S 1ST 'B' UNIT

Detroit, Nov. 25.

The Publix "B" units, built in Chicago, will replace locally-produced units at the Publix-Kunsky Fisher Nov. 28.

These "B" troupes will play five weeks, four in Chicago and one here. Entire local staff will be moved to Chi, with Eddie Weisfeldt staying here except to producing one unit in every five in Chicago.

A Publix Coast Peeve

Los Angeles, Nov. 25.

A Publix burn-up has resulted from Fox West Coast advertising Par's pictures in advance of first runs at the Paramount downtown.

The Pantages, Hollywood, operated by Fox, last Friday started advertising "Tom Sawyer" (Par) for Christmas week. Picture opens Thursday (27) at the local Paramount.

NEW ACADEMY COMM. FOR TECH. RESEARCH

Hollywood, Nov. 25.

Regarded as the most important of the new committees organized by the Academy, appointments have already been made and approved by Cecil B. DeMille for the Producers-Technicians Committee. First meeting may be held shortly.

All major studios are represented on the committee, with producer members being Fred W. Beetson, Henry Henigson, M. C. Levee, C. E. Sullivan, Irving G. Thalberg, H. Keith Weeks and Sol Wurtzel and technician members J. A. Ball, Carl Dreher, Kenneth F. Morgan, Fred Pelton, J. Theodore Reed, Frederick M. Sammis and Col. Nugent H. Slaughter.

Question of chairmanship is yet to be settled but an invitation has been sent a big production exec to fill this spot.

Function of committee is to review technical problems common to all studios and decide which of them are appropriate for co-operative research and handling. Among problems known to be slated for airing at the first meeting of the new committee will concern standardization of release prints on which reports were recently made. The mechanics in the handling of standard prints is also to be discussed.

Appointments for other committees recently authorized have been forwarded to DeMille. These include 10 on art and technique (new) to handle programs for Academy meetings; 15 on college and public relations (old); 10 on dinner and entertainment (old), and 10 on awards program committee (old).

RUBENS CLEARED

"No Fraud" Joliet Court Declares—Suit Dismissed

Chicago, Nov. 25.

In Joliet the Rubens boys, of Great States theatres, last week won a court suit in which they were the defendants. Suit instituted a couple of years ago by two stockholders against the Rubens brothers, Louis M., Claude B., Harry A., and Maurice M., demanded an accounting of all salaries drawn by the Rubenses as officers of the Royal Theatre, Corp.

It was charged that the salaries paid to the brothers were excessive, unauthoried and unearned. Complainants, Albert J. Felman and his sister, Mrs. Hazel Buchbinder, also asked that Louis enjoined from collecting salaries of $12,000 and $7,500, and be compelled to return to the company all such salaries already drawn.

In September, 1925, the Royal Theatre company leased the Rialto to Great States, and at that time Maurice ceased to draw salary, with Louis alone remaining as president and manager, assuming the responsibilities of the operation of the house.

Court found no evidence of fraud, and stated that "in salary paid to L. M. Rubens since Sept 1, 1925, was earned and warranted—and the bill will be dismissed for want of equity at the costs of the complainants."

English Firm Cuts Scale At Its House on B'way

Admission at the Cohan, New York, which British International Pictures has on lease, has been lowered. It now includes a separate price for the balcony, as against the former one scale. Balcony prices run from 25 to 40c and 25 to 60c for the orchestra. Old prices were from 35 to 75c.

BIP has also inaugurated midnight showings Saturdays at 60c top.

BIP's lease runs for about four more months.

Serial Making a Gamble, Due to Wiser Kids and Talker Versions

Hollywood, Nov. 25.

Only two producing companies are now making serials, Universal and Mascot, the latter an independent. Pathe has shelved the idea of producing the continued thrillers.

Production of serials today is considered a hazardous venture. Producing features or shorts, the producer has an even break that his picture will get some sort of a run in the theatres through the country and abroad. With a serial on his hands, about the best he can hope for are week-end bookings at neighborhood houses.

The foreign market will not consider serials. At one time it was possible to get a $20,000 advance out of England on an indie serial. Today, the best the producer can get is percentage.

One producer of serials sold a thriller in England on the percentage basis. His picture cost close to $100,000. In 12 months he has received less than $1,500 back.

Outside of this country, India, Dutch East Indies and South America were the biggest foreign buyers of the serials. It is impossible to get any money out of these countries for the same idea since talkers.

During the past year, six serials have been made in Hollywood. In 1927, just prior to the advent of talkers, there were 19 serials released. Drop off in the thriller type of continued pictures is blamed on the talkers and on the fact that the youngsters generally, who are the chief patrons of this type of pictures, are more sophisticated than they were three years ago.

MOTOR TROUBLE; RAIN CHE

Apparatus Broke Down in Home Town of General Electric

Schenectady, N. Y., Nov. 25.

Schenectady theatregoers had a new experience Thursday night (20th) at the RKO Proctor house, receiving rain checks. Reason was burning out of the big motor which operated generator shaft for the talker apparatus. When the first vaude turn finished the actors clowned around for an hour or more to keep the patrons amused. When this was finished the motor had not been replaced or repaired. Announcement was made all patrons could get rain checks at the box office for the next day.

Everything normal Friday.

Newark Sure-Seater Goes Into Receivership

Newark, N. J., Nov. 25.

Joseph Steiner has been appointed receiver for the Newark Motion Picture Guild, which runs the Little. Bond is fixed at $5,000.

Grand Union Equipment Co., of New York, made application for the receivership to satisfy a claim for $1,725.03. The guild assented to the receivership and admitted insolvency. Assets are listed in the complaint as $1,000 in equipment and liabilities as $50,000. A receiver was appointed and dismissed last August. The house continues to run, using German pictures.

An attempt was made also to cause the Playhouse financial trouble. One of the newspapers here sold its claim against the house to a lawyer, who started suit. Benjamin Mindlin is manager. House had its best attendance yet last week.

BINGHAMTON'S SUNDAYS O.K.

Binghamton, N. Y., Nov. 25.

Exhibition of pictures on Sunday became legal here Friday (21), when Mayor Boyd returned the ordnance of Alderman French, authorizing them, without his approval or disapproval.

The mayor twice had vetoed a similar ordinance passed the last time by the city council.

Beck Back

Hollywood, Nov. 25.

Arthur Beck, former U associate producer, out of pictures for the past two years, is planning to return to the production field to make a series of six features for the indie market. First goes into work some time after Jan. 1.

Associated with Beck in the venture is his wife, Leah Baird, former screen star.

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
PARAMOUNT

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

PERCY HEATH
WRITES FOR
PARAMOUNT

RALPH SPENCE
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

SAM SPEWACK
WRITING FOR
PARAMOUNT

JOHN MEEHAN
"The Lady's Morals"
Metro-Goldwyn-Mayer

LOUISE LONG
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT

FOR LAUGHING OUT LOUD!
It's Coming!
CHARLEY'S AUNT
COLUMBIA'S
MIGHTY MIRTHQUAKE!
with CHARLIE RUGGLES
JUNE COLLYER
directed by AL CHRISTIE
FROM THE CELEBRATED PLAY BY
BRANDON THOMAS
A CHRISTIE Production
COLUMBIA PICTURES
PROSPER with COLUMBIA!

MADONNA
of the
STREETS
"A Jane of all callings
and a mistress of none"
with
EVELYN
BRENT
ROBERT AMES
JOSEPHINE DUNN
IVAN LINOW
Directed by
JOHN ROBERTSON
Adapted from the story
"THE RAGGED MESSENGER"
by W. B. Maxwell
World Premiere
Globe Theatre
New York
Friday, Nov. 28
Prosper with Columbia
COLUMBIA PICTURES

Chicago Distribs Snub Injunction As a Censor—Fighting Method

Chicago, Nov. 25.

Universal exchange has appealed to the courts to issue a writ of mandamus, forcing the police to issue a permit for "Czar of Broadway," which film was turned down by the censors.

All film exchanges have abandoned the plea for injunction in such cases, following the verdict last week by the courts on the "Alibi" (UA) case. Courts fined United Artists $200 for showing the flicker on an injunction. Exchange, however, was liable to a fine of $200 for each day picture was shown in town. This amounted to $5,600 for the 28 days at the loop United Artists, besides its showing in the neighborhood spots.

Other exchanges are therefore definitely through with the injunction method in fear of the possibility of huge fines if some higher court reverses the injunction decision.

Little Comfort

Even the mandamus decree does not save the exchange from embarassment if the corporation counsel office or the police want to be disagreeable. Should a lower court grant a mandamus, the police can have the picture pulled off the screen simply by appealing the case to a higher court, which automatically prevents screening of the picture until the higher court has handed down a decision favorable to the exchange.

L. A.'S 1ST EASTERN UNIT

Los Angeles, Nov. 25.

In its attempt to build up the stage presentation policy the local Paramount will get "Plymouth Rock," first of a series of stage presentations from the east, this Thursday (27).

Charles Manning, Publix division musical advisor, goes into the pit temporarily. Oscar Baam, conductor from New York and Brooklyn Paramounts, will be here by Dec. 4 to replace Manning on an indefinite stay.

Evans' Tab Playing to Real Biz in New England

Boston, Nov. 25.

Jimmy Evans' tab show with band of six, a comic, Evans and a chorus line of six girls, is quite firmly established in this section as a drawing card in picture houses. There is something about the Evans brief show that draws.

Houlton is held out as the big sample of what Evans can do. It's a small town and for years the boy's record there was $1,400. Evans playing on percentage sent it to $3,800.

It is said Publix is going to try the Evans troupe in some of its southern houses. Evans plays on a flat salary or percentage.

Usher's Flying Tackle Nails Bandit and $468

Ottawa, Can., Nov. 25.

Using a flying tackle, Irvine Giles, usher at the Regina theatre, downed a masked bandit in a 200-yard chase after the box office cashier had been robbed of $468 Friday night (21).

Giles held the robber until police arrived. The money was recovered.

POTATOES FOR ADMISSION

Penn. State Co. Gives Matinee to Help Needy in Coke Regions

Uniontown, Pa., Nov. 25.

Penn-State Amusement Company and its employees are to aid the city's needy in two unique ways. Saturday morning a potato matinee was held at the Penn theatre, with the admission two potatoes or more. The spuds were delivered to the Salvation Army for distribution, in response to its plea for more potatoes and bread for the poor.

Sunday night (30), the members of the I. A. T. S. E. employees of the Penn-State will give a show at the State with the management contributing theatre and films. Entire proceeds will go to the Uniontown Emergency Relief fund.

There is much poverty in this section of the Connellsville coke region. Many mines have been closed for several months.

SAY NEIGHBS LED

Montreal, Nov. 25.

City Hall figures show $529,894 in amusement tax paid last year, representing over $5,000,000, expended mostly in films.

Main stem houses claim better proportion of this sum went to the neighborhoods.

USHER-CASHIER SHINE IN FIRE EMERGENCY

Milwaukee, Nov. 25.

Howard Krause, chief usher, was the hero and Irene Huber, cashier, heroine, when a three-alarm fire brought every piece of loop district fire apparatus to the Strand theatre Wednesday night (18).

Krause snapped his usher brigade into action and the near capacity audience looking at "Feet First" got out of the theatre in about three minutes. Miss Huber sat in her cage through all the excitement and kept the door locked against any possible holdups.

Smoke seeped into the Wisconsin theatre, just across the alley and many in the audience left. Frank Schreihardt, an employee, noting the disturbance, went down a side aisle telling the people that there was no fire in the Wisconsin theatre building. His talk quieted the patrons and the show continued.

Blaze at the Strand was not in the theatre but in the basement under the auditorium. Damage amounted to $10,000 resulted. Both the Strand and Wisconsin are Fox houses.

STAGED BY

LARRY CEBALLOS

FANCHON & MARCO'S

"MOORISH MELODIC PANORAMA"

GLORIOUS STAGE PROLOGUE

TO

"MOROCCO"

PARAMOUNT'S GREATEST TALKING PICTURE

NOW PLAYING AT

Grauman's Chinese Theatre, Hollywood, Calif.

STARRING

MARIETTA

AND

ARMANDA CHIROT

WITH

ALI HASSAN SIX BLUE STREAKS

JUST CLOSED PLEASANT SEASON WITH "BRUNETTE" IDEA. MANY THANKS TO MR. MARCO.

GAYL, BERT and DARO

FEATURED ADAGIO TEAM. THANKS TO FANCHON & MARCO and LARRY CEBALLOS.

EVELINE NIGHTINGALE

ENGLAND'S LITTLE WONDER WORKER INTRODUCING HER "HINDU BASKET"

ADA MAE EMGARD

SNAKE ENCHANTRESS DE LUXE

GEORGIE STOLL

Conducting

CHINESE SYMPHONY ORCHESTRA

THANKS!

To HAROLD LLOYD for producing his biggest box office success in years in "FEET FIRST". Now cleaning up from coast to coast in the good old pre-crash way!

To GARY COOPER, screendom's new thrill MARLENE DIETRICH ADOLPHE MENJOU and JOSEF von STERNBERG for the record-breaking "MOROCCO".

To JACKIE COOGAN, Mitzi Green and Junior Durkin for bringing back the kids by the millions — and adults too — in the delightful "TOM SAWYER".

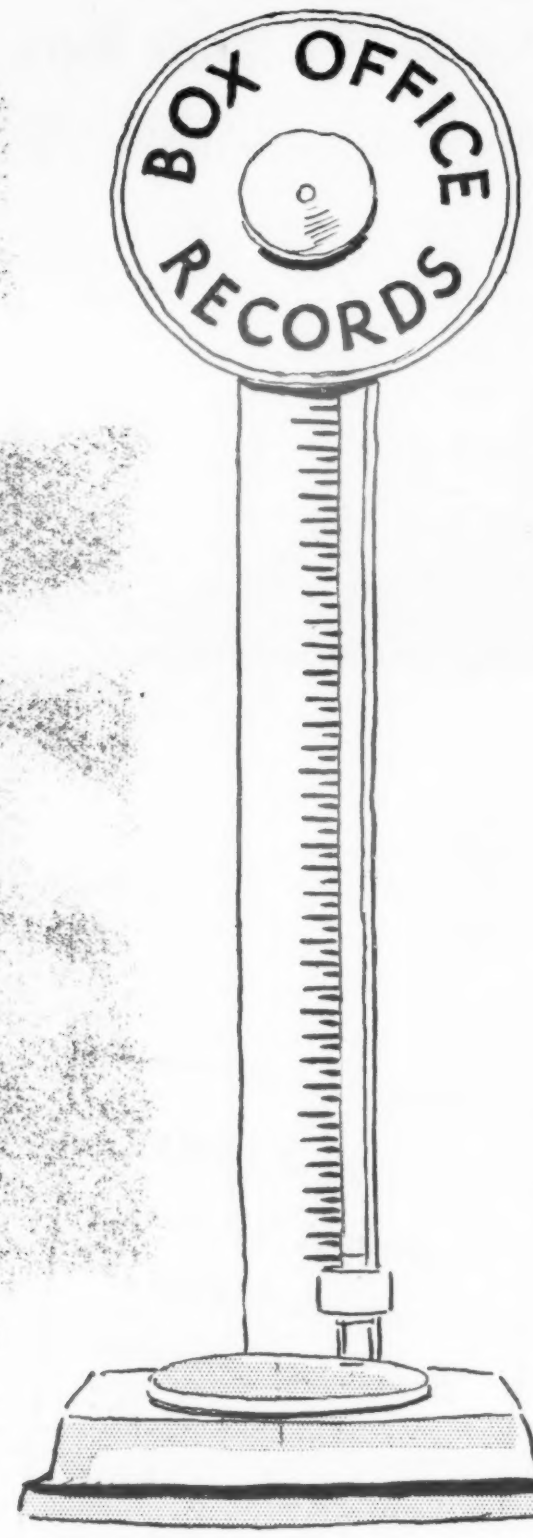
To NANCY CARROLL, Fredric March and Frank Morgan for proving with "LAUGHTER" that really new ideas get the big money today!

To GEORGE BANCROFT for leaping back on the screen with an uproarious hit in "DERELICT" that makes "Underworld" a pale memory.

To RUTH CHATTERTON, first lady of the screen, for another superb drama in "THE RIGHT TO LOVE". Made greater by the marvelous new Western Electric System of Noiseless Recording.

THANKS to the Good Sense that Led Me to Book

PARAMOUNT



NOW WATCH HIM!

When all is said and done, it's Leo of M-G-M who provides the fireworks in this industry. He's off again on a typical M-G-M box-office spree!

Marie Dressler
Wallace Beery

MARIE DRESSLER—WALLACE BEERY in MIN AND BILL Absolute sensation! Sweeping records before it in Frisco extended run, Washington, D. C., New York, Los Angeles, Pittsburgh, and everywhere. 2nd-week holdovers in many spots.

Robert Montgomery

WAR NURSE Beats "Romance" and "Caught Short" records at Stillman, Cleveland. Rochester, Syracuse, Akron, Dayton, Indianapolis, St. Louis, Toledo cleaning up. Astor, N. Y. 2nd month at $2.

Lawrence Tibbett
Grace Moore

LAWRENCE TIBBETT—GRACE MOORE in NEW MOON Coast preview reveals industry's new road-show-size sensation is even bigger than first reported from the West. Based on the stage hit that ran more than a year on Broadway.

Greta Garbo

GRETA GARBO in INSPIRATION Money in the bank! Gorgeous Greta has never been more exquisite. A drama of modern love twice as big as "Romance"!

Joan Crawford

JOAN CRAWFORD in PAID "It fairly shouts box-office," says Hollywood Reporter. Based on "Within the Law" and it's the most thrilling role Joan has ever had!

Marie Dressler
Polly Moran

DRESSLER-MORAN in REDUCING Those "Caught Short" gals have a new racket now, "Reducing." America will laugh itself fat! The picture's completed and it's a wow!

And the Fun has just begun!

Depend On METRO-GOLDWYN-MAYER

Stock Market

(Continued from page 9)

checked just short of last week's top on the recovery at 62⅝, and it closed with a fractional loss for the day at 61. Turnover here of 20,000 shares was relatively heavy in an extremely quiet day, represented by the entire list's total around 1,600,000 shares.

Par-Loew Move Halts

With Par and Loew retreating from their best levels, the cliques in other picture stocks found the going rough, and the beginnings of a new outside buying movement toward the amusements got a distinct setback. Many traders combing the list for groups had reached the conclusion that the theatre issues offered about as safe a speculative medium just now as anything in the market, and with favorable conditions a following could easily have been attracted to a conspicuous bull move almost anywhere in the group.

Situation on the surface had approximated that of November, 1929, just after the panic crash. At that time the argument of depression-proof character of cheap amusements was urged, and the film companies were on the eve of publishing brilliant income statements for the last quarter, which later were used for the sensational run-up of prices in all the major picture shares. This was the situation that made the theatre stocks market leaders in the spring bull campaign.

The picture isn't quite the same now. The Warner dividend has been omitted; Fox Film has not made good the promise of recovery since the ironing out of the new financing problems of early this year, and there have been whisperings of falling off in theatre attendance in all directions, culminating in the Paramount survey mentioned, which is unofficial, of course, but probably in line with the actual state of affairs.

Paramount is esteemed as the most stable of the theatre stocks and it is conceded that a condition that hits it probably reacts even more seriously against the lesser concerns. Thus instead of having record earnings as they had last year to ballyhoo a spring upswing, they have the task of explaining a decline in profits. Nearest thing to an explanation of smaller attendance at the theatres is that the public no longer takes talking pictures indiscriminately, but demands quality on the screen and patronizes only the good films.

Division of Views

All this is in the face of conflicting ideas of the future which divide the market almost evenly. Eminent banking pronouncements seek to convey the idea that the bottom of the depression is past or fast passing, but they have nothing substantial to back up their arguments with, except perhaps the improvement that has taken place in the market itself since the lows of early November. This is a repetition of the market comment that marked the preliminaries of the upturn in the earlier part of the year, which led into the crash of May and June and reached a climax this fall.

The bears are busy as usual with their propaganda to undermine confidence and much of it doubtless is phoney. They do have logic with them nonetheless when they point to the recent heavy liquidation of solid, long tested investment stocks and their failure to make impressive recoveries. With six constructive days last week American Telephone actually lost more than a point; Consolidated Gas was off more than 2 net and Steel was fractionally lower. These price movements in pivotal shares, it was pointed out, seem to indicate investment liquidation and give a better clue to the future trend than upturns in many minor issues of a speculative character.

Warner Rumors Plentiful

In vague rumors, its nearest rival is Warner Bros., which is supposed to have the friendship of new and powerful interests, and behaves as though the stories were true. One story is that the Warner brothers themselves and the DuPonts, through J. J. Raskob, are working in co-operation, while the other version is that the Warners are alienated from the bank people associated with the company.

There are probably good buying orders for Warners lower down, for it has been a favorite with the speculative players and the charts give it a good outlook marketwise.

The Clarke stocks have done moderately well, helped by renewal of the reports that the Loew directors have in mind raising the dividend rate from its present $3 to a regular $4 a year. Clarke himself went on the Loew board last week at the regular election of directors, creating the impression that whatever problems faced the market fortunes of Clarke himself had been cleared up. There is also the inference that the ultimate consolidation of the Fox and Loew properties may be nearer to realization although nothing new has come out in this direction. The R-K-O-Pathe merger also is in statu quo.

Something of the uncertain drift of prices is reflected in last week's aggregate changes in the amusements. Eight stocks advanced a total of 5½ points and seven stocks declined 13, while five stood stationary. Loew was the leader on the upside, climbing 4 on the unusually large volume of 160,000 for the six sessions. Fox achieved a new top on the recovery to 34½ for a net gain of 2½ on transactions in 162,000 shares. Warners' was up 1 and R-K-O 1⅛. Principal item among the losses was a drop of 3 points in Universal preferred, which has the appearance of a market maneuver.

The senior U stock, which pays $8 and has preferential features as to assets in liquidation, is well protected at any such price as 40, which was its low for the week. It probably would be very difficult to buy any quantity of the stock near its current quotation, transactions being small and far apart. Probably restricted orders are in at the low price, and a nominal asked price is maintained as a gesture.

Bond Prices Lower

Bonds were neglected during the week, with a number of new lows appearing. Heaviest volume was in Warner Bros., totaling $345,000, with quotations back near the low. General Theatre Equipment debentures were in new low ground at 72½, while the new Paramount-Publix issue eased slightly on fair size dealings. Weakness of these securities is a puzzle. Attempt to explain it on the ground of selling to switch into stocks scarcely holds water, the loss being too great for any such operation. Answer more likely lies in selling by nervous second hands or urgent selling by subsyndicates and dealers to build up cash resources.

Story is that the capital change program in General Theatres will be carried out, with the approval of stockholders assured. Scheme is to exchange the voting trust certificates into new common and new preferred, three shares of the old certificates for two shares of new common and one share of new preferred, which will pay $3. New stock is quoted "when issued" on the Curb at 35½ for the preferred and 12⅝ for the new common, slightly in excess of the ruling quotations for the old stock on the Big Board.

Technicolor was off again, apparently representing the in-and-out operations of sharpshooters.

Summary for week ending Saturday, Nov. 22:

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	5½	.....	American Seat.	..	..	6¾	
27⅜	12¼	3,500	Consol. Film (2)	14¾	13¼	13¾	— ½
28¼	16¼	2,000	Consol. Film pfd. (2)	18¼	17⅝	18	— ⅛
255¼	155¼	17,600	Eastman Kodak (8)	172	163¼	170	—1⅛
57⅜	16⅛	162,300	Fox, Class A (4)	34⅝	30⅝	34¾	+2½
150	85	.....	Keith, pref. (7)	..	..	90	
51¼	14¼	47,500	Gen. The. Equip.	20¾	18¼	19½	— ⅜
95¾	42¼	160,800	Loew (3)	62⅜	55¾	61¼	+4
112⅜	85⅝	200	Do pref. (6½)	97½	93	97½	
99¾	84	600	Do ex w.	95½	90	95½	+3¼
15⅜	6	1,200	Madison Sq. Garden (1)	8	7	8	
26¾	23½	300	Met.-G.-M. pref. (1.89)	25¾	25¼	25¾	
77¼	40½	58,600	Paramount-Fam.-Lasky (4)	47⅜	44¼	46⅞	+ ⅞
9	2¾	15,800	Pathe Exchange	4⅜	3⅜	3⅜	— ½
19⅝	5	5,900	Pathe, Class A	8	7	7	— ⅞
69⅜	12⅝	544,600	Radio Corp.	18⅝	14⅞	17⅜	— ¼
50	17½	300,600	Radio-K-O	23¾	20⅞	23	+1⅛
99⅞	63	10	Orph. pref. (8)	70	70	70	
35	4⅛	6,100	Shubert	8⅛	5⅞	6⅞	+ ½
76	30	120	Universal pref. (8)	41½	40	41½	—1⅝
80¼	13⅝	291,000	Warner Bros.	20⅞	17⅛	19⅛	+1
70¼	34	.....	Do pref. (2.20)	..	..	35	
			CURB				
55⅞	22⅛	100	Columbia Picts. (1½+)	24	24	24	+1⅞
54¾	20⅝	900	Do v.t.c. (1½+)	23⅝	22	23⅜	— ⅛
17⅜	2¼	7,200	Fox Theatres	6¼	5½	5¾	— ⅝
64¼	12⅛	200	Loew rights	24	23⅞	24	+2
18⅛	9	4,300	Gen. The. w. i.	12¾	10⅞	12⅝	— ⅛
37¼	32¾	1,600	Do pf. w. i. (3)	35½	34½	35½	+ ½
32¾	12½	1,000	Nat'l Screen (2)	23¼	17½	23¼	+4¼
86⅛	7⅞	5,600	Technicolor	14	10⅜	12	—2⅛
			BONDS				
100¼	72½	$128,000	Gen. Thr. Eq.	77⅞	72½	74	—3
91	74	19,000	Keith 6's, '46	80⅞	80¼	80¼	+ ¼
101½	91¾	38,000	Loew 6's, ex w, '41	98	97	97½	— ⅜
130	101⅜	4,000	Do, w war.	110	109⅞	109⅞	— ⅛
80	36	39,000	Pathe 7's, '37	55	52	52	— ½
103¼	92¾	13,000	Par-Fam-Lasky 6's, '47	95⅞	94⅛	95¼	+1¼
94⅞	84½	171,000	Par-P 5½'s, '50	86¾	85	85⅛	—1⅞
69½	16½	21,000	Shubert 6's	30	26	30	+6
113½	68	345,000	Warner Bros. 6½'s, '28	74½	71½	71½	— ½
			ISSUES IN OTHER MARKETS				
			Produce Exchange, N. Y.				
..	..	600	Photocolor	3¾	3	3	— ½
..	..	3,800	Roxy	1⅝	1⅜	1⅝	— ⅛
			Over the Counter, N. Y.				
Bid.	Asked.						
18½	20½	.....	Roxy, Class A (3.50)	..	..	..	
20	22	.....	Unit do.	..	..	..	
1⅛	2	.....	Unit do.	..	..	..	
1	3	.....	De Forest Phono.	..	..	..	
			Boston				
		Sales.					
..	..	29	Loew's of Boston	9	9	9	
			Los Angeles				
..	..	.....	Roach, Inc.	..	..	6 bid	
..	..	.....	Fox Thrs.	..	..	5⅜ bid	

Placing Burden on FWC House Mgrs., Oldknow Makes Wholesale Shift

Los Angeles, Nov. 25.

A flock of managerial switches, outs, and replacements have been ordered following the recent circuit tour by Oscar S. Oldknow, of the Fox West Coast Circuit, and the survey on which Robert Bender started early in September.

Most all of the divisions of FWC are affected in one way or another, but only one divisional manager change has been made, Bender taking charge of Seattle and succeeding Earl Crabb.

In the L. A. division, under R. C. (Jack) Frost, brought from the east by Oldknow, Lew Clark has succeeded Tom McDonald at the Dome, Ocean Park, and will also act as city manager for there, Santa Monica and Venice, Cal. Murray Pennock succeeds Clark.

McDonald goes to the Alexander, Glendale, and Al Rackin replaces Francis Bates at the Rosemary, Ocean Park. Fred Robinson succeeds Hary Swift at the California, Venice. In Harry Hartman's southern California division Jack Rotlaw, manager of the Alcazar, at Bell, is promoted to field representative for this territory. Garoy Carr succeeds at the Bell house with Walter Kofoldt taking his former spot at the Riverside, Riverside, Cal.

Mountains and Mid-West

M. E. Berkheimer follows Dave Davis into the managerial chair at Durango, Colo., and G. K. Dungan succeeds Berkheimer at Rocky Ford in the south rocky mountain division. Only one change in the northern rocky mt. division—Harry H. Ashton as following C. E. Marquand at Longmont, Colo.

In the Midland territory, William Prass follows Harry Paugh at Joplin, Mo., and C. M. Morehead has Earl Hilton's chair at Chanute, Kans.

Midwest division change is Ray McLain succeeding H. E. Schlichter at Newton, Kans. Clem Pope replaces Dave Himelhoch at the Coliseum, Seattle, only managerial change in that sector.

St. Louis territory has several, J. P. Martin takes over the Broadway and Orpheum, Cape Girardeau and Circle at Jackson, Mo., from Reynolds Maxwell; H. M. Ferguson replaces G. W. Griffin as manager of the Grand and Illinois at Centralia, Ill., and L. Breuninger succeeds J. P. Martin at the Liberty and Hippodrome, Murphysboro, Ill.

All changes are effective immediately. They are the first affecting managers since Oldknow took operating hold of FWC and follows an announcement that all house managers will be made solely responsible for their theatres.

Incorporations

New York

Tommy Gott, Inc., Forest Hills, conduct bands, orchestras and entertainment of all kinds; 300 shares no par value; Thomas A. Gott, Arthur H. Priest, Joseph A. Selesik. Filed by Arthur H. Priest, 5 Continental avenue, Forest Hills.

Pictorial Cyclopedia, Inc., Manhattan, moving and talking pictures; 200 shares no par value; Myron Ellis, Jonas Ellis, Irving Lazar. Filed by Emil K. Ellis, 1441 Broadway, New York City.

C. L. B. Amusement Co., Inc., Syracuse, amusement business, $10,000; Leo Karp, Ephraim Bettigale, Clara Karp. Filed by Lionel Crossman, University building, Syracuse.

Woodside Operating Corp., Manhattan, realty theatricals; 1,000 shares no par value; Gertrude Lebelson, Helen Steinberg, Matie Hammerstein. Filed by Leopold Friedman, 1540 Broadway, New York.

Ruart Amusement Corp., Brooklyn, furnish amusement and entertainment of all kinds; $1,000; Henry Ginsberg, Isidor T. Berg, Tess Goldstein. Filed by Robert Cooper, 2 Lafayette street, New York.

Renaissance Theatre, Inc., Manhattan, theatrical business; $20,000; Cleophas Charity, Joseph H. Sweeney, John Blake. Filed by William B. Dessner, 60 East 42d street, New York City.

German American Film Associates, Inc., New York, produce entertainment of all kinds; 150 shares no par value; Elias Salit, Philip Wasching Posselt. Filed by Elias Salit, 1440 Broadway, New York.

Sunnyside Outdoor Recreation Center, Inc., Manhattan, furnish amusement and entertainment, either indoor or outdoor, of all kinds, sports; 200 shares no par value; Nathan Young, Bernard I. Shulman, Harry I. Rosen. Filed by Sol Silver, 217 Broadway, New York.

Curtis W. Emery Productions, Inc., New York; $100,000; theatricals; Lyman Hess, Raphael Solomon, Ruth Sabin. Filed by Lyman Hess, 274 Madison avenue, New York.

F. B. and R. Amusement Corp., Queens, theatricals; 100 shares no par value; Marguerite H. Coulter, Dorothy Ehrig, Lillian Lemp. Filed by Joseph P. Slensby, Richmond Hill, New York.

Ensemble Players, Inc., Manhattan, theatrical business; $500; Anna Bordofsky, Leon Hoffman, Leon Brest. Filed by Abraham H. Sarasohn, 245 Broadway, New York.

Wonder Amusement Co., Inc., Kings, amusement parks; 200 shares no par value; Herman J. Garms, Anna M. Garms, Herman Garms. Filed by Henry M. Wolfsen, 640 East 139th street, Bronx.

Dissolutions

The Harton Theatre Company, Inc., Elmira. Filed by Henry, Denton & McCann, Elmira, N. Y.

CALIFORNIA

Sacramento, Nov. 25.

California Automatic Amusement Corp., Ltd., County of Los Angeles. Capital stock $10,000, subscribed $300. O. S. Kucinar, M. L. Williams, A. N. Berube.

Sigma Films, Ltd., County of Los Angeles. Capital stock, $50,000; subscribed, $700. John W. Boyle, John F. Seitz, Harry H. Poppe, Fred Jackman, Ira B. Hope.

Judgments

Irene Bordoni; R. J. Mackey, $300.

Fritzi Scheff; 150 West 55th St. Corp., $1,316.

Louis Rosenfeld and Columbia Pictures of Canada; M. J. Krellberg, $3,274.

Simon Gould, Inc.; Amkino Corp., $844.

Joseph Jonas, Nat'l Screen Serv., $292.

Capitol Machine Co., Consol. Film Indust., $1,650.

Fred Ramsay; Irving Berlin Co., $171.

$1,500 B. O. Robbery

Calgary, Nov. 25.

Capitol here was robbed of $1,500 which was snatched from the theatre's femme cashier.

NEW CARTOON SHORTS

Hollywood, Nov. 25.

John Decker, former "Vanity Fair" and "New York World" cartoonist, has been engaged by Rudolph Mayer and Lew Ostrow to turn out a new cartoon shorts series tentatively titled, "Scoop Scandals."

Reel will caricature international names. Release is not set but will probably be Metro.

FRANCIS X. BUSHMAN, JR.

Appearing in Person in the Major Vaudeville and Picture Theatres

A BRAND NEW COMEDY IDEA BY PAUL GERARD SMITH

"DOUBLE-DOUBLE"

Assisted by WM. LANGAN and RENEE DANTI

R-K-O WEBER-SIMON

Ind. JOHNNY HYDE—WILLIAM MORRIS AGENCY

Labor Troubles

New York, Nov. 25.

Labor trouble in St. Louis and Newark, N. J., has been cleared by the musicians in both cities accepting working conditions.

Personal efforts in part of President Joseph Weber of A. F. of M. in advising both union committees resulted in both St. Louis and Newark settlements.

In St. Louis the Fox theatre will be the first to resume this week, as the stage show was laying off there.

R-K-O at the St. Louis, and the Loew and Warner Bros. houses all resume in St. Louis next week.

R-K-O starts its Newark shows this week. The Branford, with presentations, and the W-B and Loew houses resume stage shows next week.

Only one spot, San Francisco, which includes Oakland, remains to be settled. The musicians only union involved there at present.

After making an effort to unionize the wardrobe attendants with the Fanchon & Marco Ideas playing New York and the east, delegates of the Theatrical Wardrobe Attendants' Union personally carried their complaint to the I. A. office.

Before President Canavan and associates appeared Mrs. Idabel Hale-Early, New York; Mrs. B. Fearn, Philadelphia; Mrs. J. Miller, New Haven, and Mrs. Cronin, Pittsburgh. Heads promised to lend the union all possible aid in having F. & M. use union women with its units.

Fox offices have been forced into another huddle in New York over an agument with a theatrical union.

This time union painters are squawking, as several porters in several Fox houses had been doing painting jobs that should have been done by union men.

When the matter was first brought to the attention of the Fox office it was declared a mistake and would not be repeated. Lately there has been fresh developments and hence the proposed huddle to straighten it all out.

Newark, N. J., Nov. 25.

The strike of the musicians came to an end Saturday afternoon when they decided to give up the fight and accept terms similar to those they could have had weeks back. The President of the Federation, who presided at the meeting that ratified the agreement, is believed to have had a big part in getting the musicians to settle. The terms include 30 weeks' work with a six weeks' notice should house policy change in place of the 52-week contract the musicians insisted upon. If 30 weeks' work is not given the managers must pay for 10% of the balance. Eighty-four musicians will be employed instead of the 110 of last season. Warners will use 10 organists at the salary paid to six last year.

The musicians played their ace in the hole during the week and lost on it—which, no doubt, broke their confidence. Sheriff Heulsenbeck of Essex county wrote to Ed Schiller of Loew's and other executives stating that he wanted peace, and that in view of the strike he thought it would be dangerous for the houses to stay open on Sundays, as with the large crowds there might be a disturbance, and therefore he felt it would be his duty to close the theatres in accordance with the law. This pronouncement fell like a dud, and got the sheriff, who had evidently been badly advised, nothing but the razz. He evidently did not realize that this strike had no union sympathy, even from the theatre employes. The proposal had been previously put up to Director of Public Safety Egan, who flatly refused to order the house closed. The theatres give half of their Sunday net to charitable societies under the allotment of Egan, and under present conditions to cut off this much-needed revenue from the charities would have caused much unpopularity.

The theatres playing vaudeville will restore it at the end of this week, while the Branford, after flirting with the idea of vaudeville, will probably go back to the Publix units. The strike has been a godsend to the last-named house. Practically every week of the strike has geen generously profitable, while few weeks made money before this.

The Shubert, Newark, N. J., remained dark last week (17) because of a tilt between M. S. Schlessinger, operator, and the musicians' union. The house, which has been playing musical attractions, holds a contract for a minimum crew of eight musicians.

Schlessinger had figured upon getting Ziegfeld's "Smiles" for the Shubert last week, but Zieggy steered it into New York instead. Schlessinger, stuck for an attraction, booked in "Frankie and Johnnie," a non-musical. He notified the musicians' union of the change stating he had booked in a dramatic show, wouldn't need any musicians, but was willing to pay the regular crew half salary for the week's lay-off. The union demanded full pay and Schlessinger retaliated by calling the booking of "Frankie and Johnnie" off and permitting the house to go dark for the week.

The Shubert relighted this week for E. Ray Goetz's revue, "The New Yorkers," scaled at $5.50 top.

London, Nov. 11.

New scale of wages for electricians here has been agreed upon by the National Joint Industrial Council.

This affects operators in the cinemas and technicians in the studios.

The Electrical Trades Union has announced a settlement has been reached over the operators' strike in Lancashire. Terms not stated. The men involved are back at work—where their jobs were held open.

Highest figure involved in the new salary sheet is 50 cents an hour for top grade workmen.

Los Angeles, Nov. 25.

Labor troubles between local operators union and the Broadway and Rialto, downtown houses, are nearing settlement. Business falling off from both stands is said to be responsible for agreement to arbitrate.

Lynchburg, Va., Nov. 25.

Non-union operators are out at the three Publix houses here, after a strike which lasted more than two months. Union men signed with P-P two days before the new Paramount opened (21), compromising on terms. About 10 of 14 out on strike received employment. This leaves non-union projectionists in the Trenton, indie.

DOESN'T RETURN FILM

Denver, Nov. 25.

Police are looking for Ernest Lee Flippan, alias Jack Clark, Max Phillips, etc., who booked "Simba" for a homecoming at Fort Collins, then failed to return the film to the Sheffield Film Exchange.

Exchanges Now Favor Indies as Buffer to Buying Film Groups

Chicago, Nov. 25.

Independent exhibitors are becoming the pet children of those exchanges which have no theatre operating associations. Exchanges fear the buying power of the large circuits and are fighting to keep from being dominated by the buying groups. Their only weapon, they claim, is the increasing number of indie exhibs. Groups which control districts or towns have been able to dictate terms and policy to the exchanges.

Entire situation is seen clearly in the example of the present tussle between the Midwest Booking Circuit, which controls about 50 theatres throughout Chicago, and the Metro-Goldwyn exchange, which has no theatre association locally. These two organizations have been unable to get together on terms, although they have been arguing regularly for the past three months.

It now appears that all hope has gone for any settlement, and Metro is determined to sell away from Midwest to dispose of its product to indie exhibs in Midwest districts wherever possible. Understood that Metro is giving these exhibs product at better terms than offered to Midwest, as a burn-up for the buying circuit.

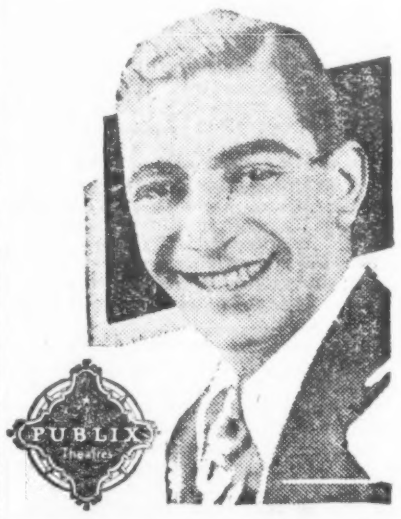
Fear Dictation

Same situation shows itself with other exchanges and other buying groups, with the distribs realizing that only the presence of indie exhibs keeps the exchanges from being completely dictated to by these circuits. Result is that indies are getting special consideration from the exchanges which are willing to play ball and overlook minor differences which formerly prevented deals between exchanges and the small exhibitors.

This sudden affection for the independent is also viewed even in the cases where there are theatre partnerships, as with Warner and Paramount, which operate about 21 and 35 theatres respectively in the Chicago territory.

ROY LOOMIS
"THE DANCING DEMON"
Extra added attraction, "Ole Virginny" Unit
(Week Nov. 20) Paramount, Los Angeles
(Week Nov. 28) Paramount, San Francisco
My "Columbus," HARRY SANTLEY (WM. MORRIS AGENCY)

FANCHON & MARCO PRESENT
JONES and HULL
"TWO NUTS"
in "BOX O' CANDY" IDEA

5th YEAR
BENNY MEROFF


ORIENTAL—CHICAGO
INDEFINITELY

National Screen Service Trailers
are the backbone of Talking Picture Advertising
New York—126 West 46th St.
Chicago—810 South Wabash Ave.
Los Angeles—1922 S. Vermont Ave.

Miss Jillian Sande
Featured London Ingenue
FOX FILM CORP.
Direction JENIE JACOBS

"Land" of "VARIETY" said,
Oriental, Chi., Nov. 7:
"After an absence of three years in New York with shows, shorts and whatnot, the Chicago-reared and Chicago-discovered George Givot returned coincidental with the moving downtown of Meroff."

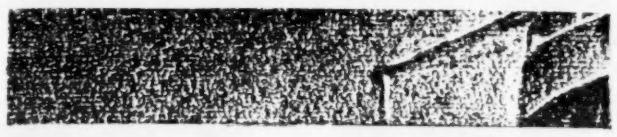
LATE FEATURE OF EARL CARROLL'S "SKETCH BOOK"
GEORGE GIVOT
Last Week Oriental, This Week Publix Uptown, Chicago

"VARIETY"
"In the passage of the last several seasons time has gotten in its mellowing and enriching touches. Givot is a more urbane trouper than he was. His style has greater poise and balance and the more discerning judgment of matured experience. He was warmly received and warmly encored. *"Land."*

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
148 W. 46 ST. N.Y.C.

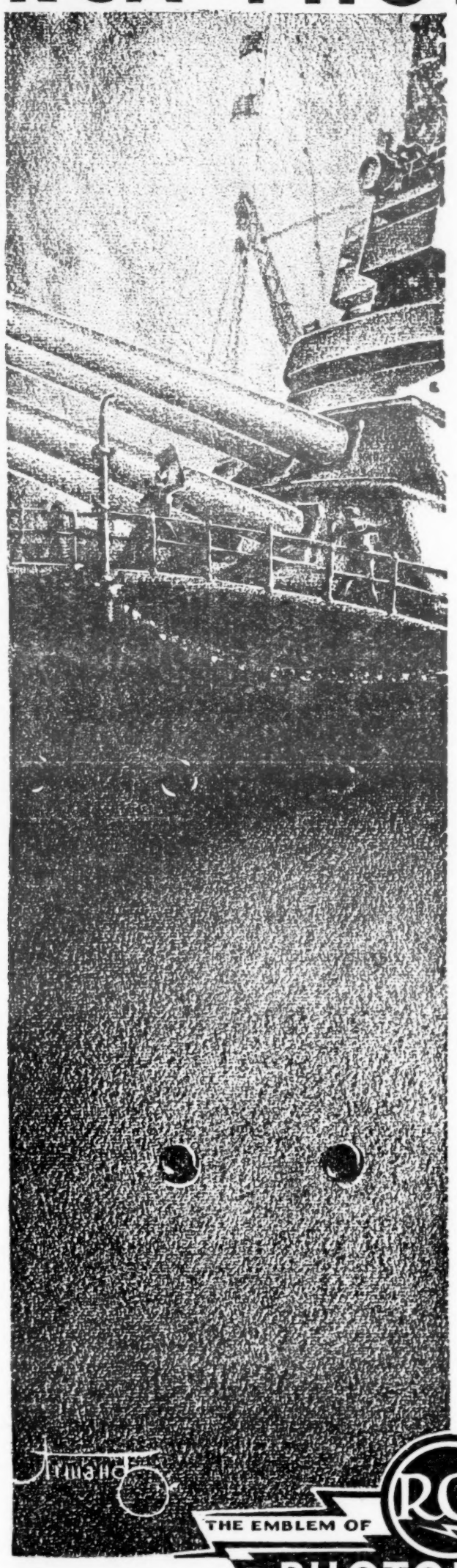
BREMS, FITZ and THE MURPHY BROS.
THE SPICE OF THE SHOW IN BORIS PETROFF'S GORGEOUS UNIT
"FOUNTAINS OF MELODY"
PARAMOUNT, NEW YORK, WEEK OF NOV. 28, 1930
Management: MEYER B. NORTH—JOS. FLAUM
Direction: NAT KALCHEIM

—A NEW SENSATIONAL COMBINATION—
AL — NORMAN and RIO — EDDIE
See Us at PARAMOUNT, LOS ANGELES, This Week
Direction—WILLIAM MORRIS OFFICE



U. S. NAVY SELECTS RCA PHOTOPHONE EQUIPMENT

and Awards Largest order in History for Sound Reproducing Apparatus



Battleships... Cruisers... Destroyers! The Mighty Fleet of the U. S. NAVY will use RCA PHOTOPHONE EQUIPMENT in showing talking pictures to the Fighting Sons of Uncle Sam!

Following the *most exacting tests*, RCA PHOTOPHONE won the award in open competition!

TESTED AT SEA by Naval Experts... in fair weather and foul... against the vibration of heavy gun fire... shellshock... magnetism from armor plating... corrosion! Tested for steadiness of picture and trueness of sound in the face of pitching seas and heavy gales, a thousand and one conditions never to be encountered in a theatre, RCA PHOTOPHONE *won on Price, Sound Quality and Intrinsic Merit!*

This unqualified endorsement of RCA PHOTOPHONE Sound Reproducing Equipment, for all branches of the U. S. NAVY on Sea and Land, ANSWERS ALL QUESTIONS as to price, performance and *sound satisfaction!*

20 BATTLESHIPS

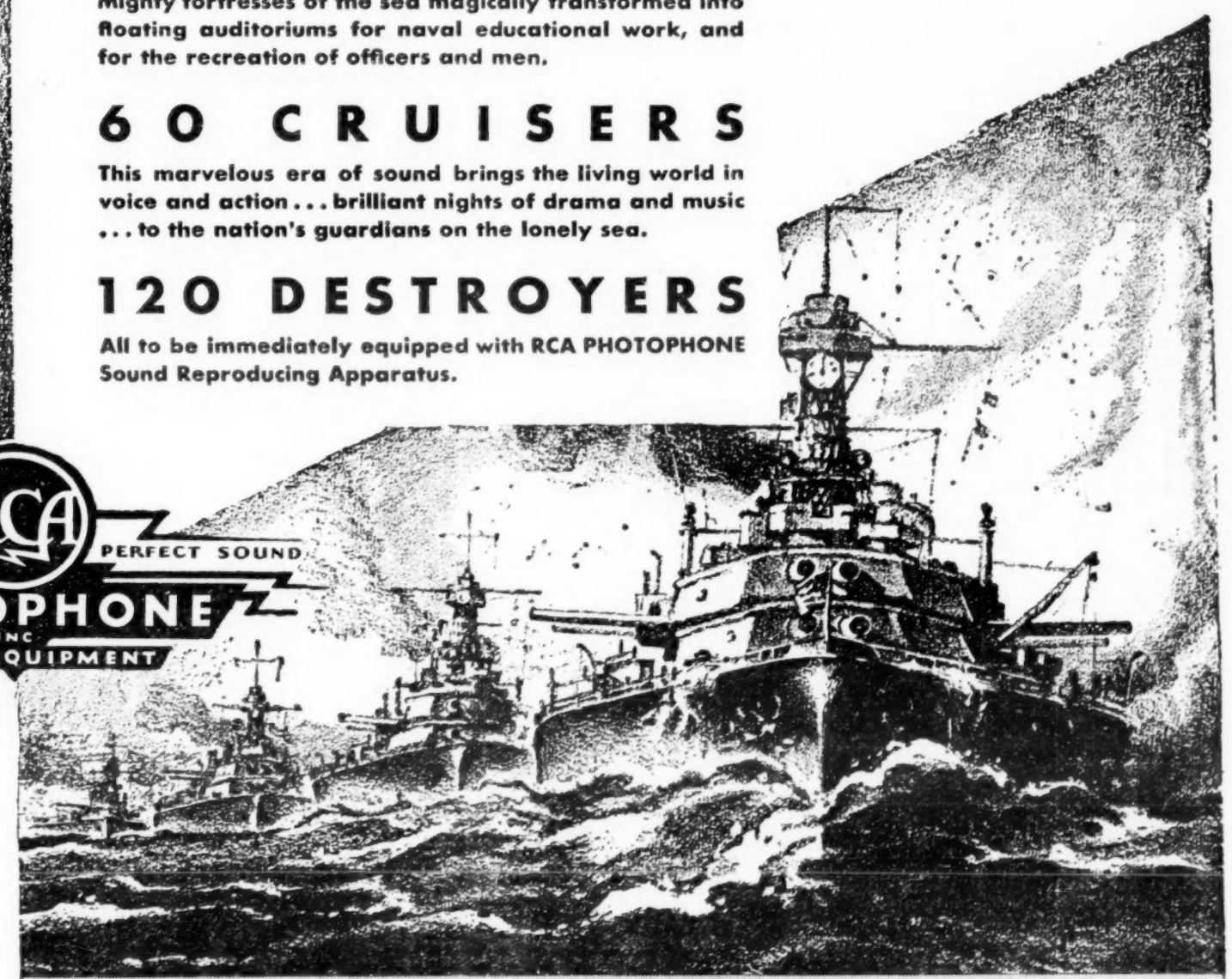
Mighty fortresses of the sea magically transformed into floating auditoriums for naval educational work, and for the recreation of officers and men.

60 CRUISERS

This marvelous era of sound brings the living world in voice and action... brilliant nights of drama and music ... to the nation's guardians on the lonely sea.

120 DESTROYERS

All to be immediately equipped with RCA PHOTOPHONE Sound Reproducing Apparatus.



THE EMBLEM OF RCA PERFECT SOUND

PHOTOPHONE INC. SOUND EQUIPMENT

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Executive and Commercial Offices
411 FIFTH AVENUE
NEW YORK CITY

RCA PHOTOPHONE

Another Smash

four (4) in a row from Pathé

NEW YORK

New York City—The metropolis has capitulated en masse to the Quillan, Armstrong, Gleason and director Russell Mack combination, making Pathé's newest hit a great transcontinental success.

All eyes are now on Pathé's production genius, E. B. Derr, who has loomed in the industry like an Aladdin with a wonderful secret of magical success.

WILLIAM BOEHNEL, *N. Y. Telegram*—"Arouses wild merriment. Manages to be at once amusing, entertaining and different.

"Boisterous, fast moving, hilariously diverting.

"Eddie Quillan is splendid, a superb piece of work is done by Robert Armstrong, the supporting cast is excellent, with fine work contributed by James Gleason."

RICHARD WATTS, JR., *Herald Tribune*—"A fast moving racketeer comedy. The racketeer angle never gets a chance of being so very serious because of Quillan's romance, his wisecracks, or both."

QUINN MARTIN, *The World*—"Agreeably diversified gangster movie.

"Succeeds in filling out with quick electric turns of plot and motivation a film hour and a half worth seeing."

BLAND JOHANESON, *Daily Mirror*—"Smart and snappy. You'll enjoy it. Something new in gang stuff.

"Has the strong support of Robert Armstrong and James Gleason."

IRENE THIRER, *Daily News*—"Chalk up 'Big Money' as a corking laugh getter and an underworld movie which is fast in tempo.

"There's murder intrigue, plenty of thrills and lots of funny stuff.

REGINA CREWE, *N. Y. American*—"Thoroughly amusing. Fifty-fifty gag comedy and underworld thriller. 'Big Money' is real good fun."

MORDAUNT HALL, *N. Y. Times*—"'Big Money' is amusing. The narrative is divided neatly in two, the first half concerning itself with farcical adventures. The second half with a comparatively serious picture.

"James Gleason as a hanger-on around underworld leaders is very funny.

"Everybody from the director down merits equal credit for an unpretentious and thoroughly amusing film."

CHICAGO

Chicago, Ill. — Eddie Quillan, Robert Armstrong and James Gleason as a three-star combination in another Pathé hit, "BIG MONEY," opened at the Palace theatre to an unanimous salvo of praise from the Chicago newspaper reviewers and an enthusiastic reception from Chicago's critical loop audiences.

MAE TINEE, *Chicago Tribune*, "A deft and likable gangster comedy drama. It has speed, humor, surprise and suspense.

"Eddie Quillan gives a spanking performance as the luck kissed office boy. Robert Armstrong is a grand bozo. Miriam Seegar is sweet and James Gleason and Robert Edeson adorn the roles entrusted to them. The film is nicely directed, photographed and recorded. You'll be well entertained by 'Big Money'—or I don't know you."

CLARK RODENBACH, *Chicago Daily News*.—"Eddie Quillan comes to bat here as the juve in a first-class comedy. The boy is helped by an excellent cast, a story of merit and some crackling dialogue. Robert Armstrong is great, playing his role with repression. In fact, repression is the key note of all the gang stuff in this picture and nobody in the picture can touch James Gleason in a part like his** a lot of fun this one."

ROB REEL, *Chicago American*—"The Gods of the theatre decided to be exceptionally good to the Palace in the way of a screen play. 'Big Money' is one of the funniest talkies ever made. It has more belly laughs than anything since Sid Chaplin's 'The Better 'Ole' and Chaplin's 'Circus'.

"The story is a positive scream. It is just one long, loud and well nigh exhausting laugh from start to finish."

CAROL FRINK, *Chicago Examiner*—"A very joyous picture with smart lines, unusual situations and splendid acting.

"I make it a rule not to fall in love with movie actors but if I were to relax, the object of my affections would be James Gleason, just as he appears in 'Big Money'. Gleason as the tough hanger-on of a gang of big gamblers is priceless. Every word he utters and every gesture he makes brings forth the delighted shrieks from the audience."

DORIS ARDEN, *Chicago Times*—**"'Big Money' is a scream—you might just as well relax at the first and get ready to howl for the rest of the picture. The laughs come so fast you don't have time to bat your eyes between them.

LOS ANGELES

Los Angeles, Calif. — Pathé is still batting 1000 with the newspaper critics. "Big Money" knocked them for a long row of superlatives when it opened in Los Angeles. Many declare the picture to be the best that Eddie Quillan has ever made. When we reflect upon the previous success "The Sophomore" we'd say that this is handing out a compliment that IS a compliment.

KENNETH R. PORTER, *Los Angeles Examiner*—"Comedy drama at its best took a bow at the RKO Theatre yesterday, with the opening of Eddie Quillan's latest film, 'Big Money.' It is undoubtedly the most amusing and original screen story the young star has had the opportunity of playing.

"He is surrounded by a remarkable cast. Robert Armstrong gives a splendid performance . . . James Gleason furnishes many of the laughs with his usual languid characterization. His wisecracking is sure fire in practically any type of picture . . . Russell Mack did a fine job in the direction."

ELEANOR BARNES, *Illustrated Daily News*—"One of the cutest, most entertaining pictures this writer has seen in a long time. For snappy, fresh and quick-moving dialogue this Pathé comedy is a darling. For action, suspense and love interest it is up to the standard and for laughs—well, one couldn't ask for a funnier scene than where Eddie discovers he is rich in the middle of the night and telephones his broker boss that he has quit his job."

JIMMY STARR, *Los Angeles Record*— "Just one big laugh after another!

"Eddie's last two pictures have been very clever, but 'Big Money' is the best of them all. It is clean, original and an exceptionally clever laugh-getting comedy.

"'Big Money' is a big credit to Pathé."

Evening Express—"Eddie Quillan has come forth with one of the most amusing farces to appear in a long time. 'Big Money' makes the audience laugh heartily and continuously."

JOHN SCOTT, *Los Angeles Times*—"Genuine entertainment can be promised in 'Big Money.' . . . It presents something new and novel in the way of a plot and is refreshing after a siege of photographed stage plays, dramatized novels and metamorphosed musical comedies.

"There is action aplenty, suspense, comedy and romance."

Get Lucky—Get Wise—Get Busy—and Get

BIG MONEY

with

EDDIE QUILLAN · ROBERT ARMSTRONG

JAMES GLEASON · Miriam Seegar · Margaret Livingston

Directed by RUSSELL MACK

Produced by E. B. DERR

PATHÉ

The House of Hits

Club Booking Gyp Agents Working Their No-Pay Racket Freely Now

With the protective associations of show business apparently unable to stem the gypping practises of desperate New York club agents, performers, mostly girls, are currently getting the worst flim-flamming on record.

Besides that, conditions are forcing many of these acts to accept engagements they normally would not consider, they not being paid for their work. The worst offenders among the bookers are grabbing all or most of the proceeds themselves and stalling the performers indef.

Variety Managers' Association is unable to cope with the violators as the club field is outside its jurisdiction. The victims have no other recourse for complaint other than the New York bureau which licenses the bookers and agents. Most of them fear consequences if going to the license bureau for aid or are bulled out of it by threats from the bookers.

The License Bureau

The popular threat against the acts is that if they squawk against a booker he will see that they receive no further club work from anyone. A girl dancer who played a club date for $5 because she needed the money complained to "Variety" when the booker refused to pay off. The booker advised her that for making the squawk he'll pay her as he pleases.

The club bookers with gyp methods are in deadly fear of the license bureau, always in the background.

Club agents' most widely used racket at present is a revival of an old trick. It's the free talent idea, with acts giving "auditions" publicly upon receiving promise of future dates with pay, and not getting them.

Acts applying to a club booker for the first time are asked to appear for nothing at some affair the booker happens to be running that evening. If they make a favorable impression, they are told, money engagements are sure to follow.

Under this system the bookers secure most or all of their acts at no cost. The current unemployment situation assures the booking gyps of enough free talent to supply them for indefinite period, or perhaps, they believe, as long as the racket lasts.

PROPOSE SHARING IDEA TO AID VAUDE LAYOFFS

Actors' unemployment may be alleviated shortly through a plan submitted for revival of stage shows in the sticks.

Elementary scheme is for four or five-act vaude bills composed of current layoffs, playing one and two-niters on percentage.

Indies and the circuits have been sounded, with the most interest among the latter shown by Fox.

Adjustment with the percentage bills as aid to vaude layoffs.

Kabbible as Act

Another cartoonist-humorist is going into vaudeville. It is none other than Harry Hershfield, who is due to open at the Pitkin for Loew's, Dec. 6.

Harry is to tell stories, but will make sketch of his "Abie Kabbible" to prove he is the real thing. The State will follow, if everything is okay.

PERRY BROWN BUST

Los Angeles, Nov. 25.

Lincoln Perry, pictures, and Morgan Brown, vaude, pled bankruptcy petitions this week.

Perry owes $18,744 and lists $6,505 assets. Latter includes $2,933 salary held back at Metro and $1,400 due from the Pearl Amusement Co., New York.

Brown's $2,010 debts are mostly to doctors, with $349 due the N. V. A. and $105 due the 233 Club. His only assets are clothes.

Bryan's Skit

Arthur Kuh Bryan, WABC radio announcer, has gone vaude. He has a skit.

The Bookers' Present

Economy is guiding the R-K-O booking office in its plans for Xmas presents for the bookers this year.

Office is reported thinking of presenting each booker with an agent.

Possible Actor's Aid From 24-Day Test of Coast Round Trip

Chicago, Nov. 25.

Starting Dec. 16 and continuing over the holiday period up to and including Jan. 15, all roads running between Chicago and the Pacific Coast are establishing a special excursion rate of $80.34. This contrasts with the regular round trip of $143.78.

This is the first concession the railroads have granted to those who are urging them to apply the same round trip rates to the winter months that are in force from April to October.

Sam Thall, transportation manager of R-K-O, has been urging equalization of rates to apply throughout the year instead of as at present one big rate in winter and a small one in summer.

Actors Benefit

A great economy to the individual actor will be realized if the railroads eventually consent to equalize the round trip fare. While Interstate Commerce regulations do not permit special considerations to any one group and the general public would share in any rate changes, such reforms will be to a great extent due to the persistent pressure and urging of the theatrical interests, notably the Orpheum part of R-K-O.

Railroads establishing the Dec. 16-Jan. 15 round trip rate of $80.34 applicable to standard pullmans and with full stopover privileges include: Chicago, Milwaukee and St. Paul, Santa Fe, Union Pacific, Great Northern, Northern Pacific, Burlington, and Southern Pacific.

$8,000 FOR LOST HAIR

Jean Hubert Recovers Amount From Beauty Parlor in Boston

Jean Hubert, at the Palace, New York, this week with her brother, Fritz Hubert, won a verdict for $8,000 in the Federal Court of Boston against Bermoxe's Beauty Parlor of that city.

Miss Hubert asked $100,000 damages, alleging that on May 22 last an attendant of the parlor burned her hair off, while she was getting a hair treatment. It will take at least three years before her hair grows back, she says. Meanwhile the girl is using a wig.

Their date at the Palace this week is their first engagement on this side since the accident to Miss Hubert's hair.

Alice Asking $6,000

Los Angeles, Nov. 25.

Chances of Alice White's playing vaude here are slim following a disagreement over terms.

R-K-O negotiations are reported off with the screen girl asking $6,000 weekly.

Blanche Merrill Writing

Shortly after reaching New York following a long time away, Blanche Merrill received commissions to write three new acts immediately.

The song material will be supplied by Miss Merrill for Belle Baker, Irene Ricordo and Lillian Shaw, all former customers of Blanche's.

Billy Mason's Air Job

"Smiling" Billy Mason, former vaudevillian, is now on the air five nights a week at 6:45 over station WABC, New York, on a commercial hour.

RICHARDS BAWLS OUT SAMPTER OVER DANCE

Harry Richards (Roehm and Richards) gave Marty Sampter a tongue lashing Sunday (23) in a rehearsal hall, over a controversy about Hal LeRoy, dancer.

Richards claims that last July he had LeRoy, then known as Roy Shotte, in a hall for Sampter to look at. Sampter, he claims, after watching the boy dance, talked with him alone, after which he turned around to Richards and said, unenthusiastically, that he would let Roehm and Richards know later whether he could use the boy or not.

The following day, according to Richards, he called the Shotte boy's home, to be informed the boy had left that morning with Sampter for Boston, where Sampter placed him in "Tattle Tales," musical.

Richards claims that Sampter stole the boy away from him and changed his name, and refused to answer all letters inviting him to come to Roehm and Richards' office to discuss the matter.

The case is now on file before Equity Ass. and if Sampter places the LeRoy boy, as he is now known, in a show, Roehm and Richards will collect all commissions from same, said Richards.

MICKEY GROSS, RKO MGR ARRESTED FOR HOLD-UP

Sioux City, Ia., Nov. 25.

Mickey Gross, manager of the R-K-O Orpheum, is under arrest here for complicity in the holdup of the theatre nearly three months ago, to which John Arensdorf, 20, has confessed.

Arensdorf "told all" to Fred C. Woolworth, Boy Scout executive, and his life long-friend, when the youth was taking the "rap" for the job.

The robbery was first reported to have netted $5,925, but at that time Gross explained the amount taken was only $2,852, the difference being due to deposit made by his assistant manager, who recently lost his job and moved from here, when the father of a young girl raised a row.

Police have not divulged Gross' participation in the robbery. Gross came here two years ago when his brother, Jack, was directing the house.

Jane Lee's Appendix

Rochester, N. Y., Nov. 25.

Jane Lee, with her sister, Katherine (Lee Kids), booked for R-K-O Palace here, was stricken by appendicitis soon after her arrival Saturday (22) and went to the Genesee hospital for an operation. Miss Lee is getting along nicely. Her mother came on from N. Y. in response.

Prior to the arrival of Harry and Dorothy Dixon from New York to take the Lees' place on the bill, Katherine Lee did a single turn.

2 Wks. Married After 2 Days' Start, With Twin Beds, Too, and Zowie!

Chicago, Nov. 25.

Desertion has about eclipsed cruelty as the basis for quick divorce. Trouble with the cruelty plea is the necessity of having witnesses to prove that defendant had scars, black and blue marks or other signs of violence. Desertion needs only one witness to prove that the defendant lived alone for two years. Desertion is much cleaner a complaint.

Seymour Miller, formerly manager of the "Sporting Widows" company and now manager of the Rialto, Casper, Wyo., has secured a divorce from Leatha Miller, of "Radium Queens." They married at Des Moines in Feb., 1925. On Oct. 15, 1926, she blew. She always did have the wanderlust, and couldn't stick to any one town, even for a husband, Seymour says.

May Langdon secured her divorce papers separating her from Byron C. Langdon, former vaude and radio artist, and now manager of the Langdon Bros.' music school here. The lady got no alimony as Langdon filed an answer denying all the charges.

So Simple

Leo Weisskopf who had his name mentioned as the attorney in the above cases, also managed to separate Laura and Harry Tennant for desertion. They said the words at La Porte, Ind., May 31, 1920, and called it off on June, 1924.

One of those Crown Point quickies crashed after two weeks when Catherine Ellsworth, entertainer at the Club Roxy, filed suit for separate maintenance against Stanley Nelson. They married hastily Nov. 5 of this year, after two days of courting. Miss Ellsworth had several squawks, based on the home life, including twin beds.

For Apples?

"Whatcha doin?"

"Haven't worked in three months."

"Whatcha goin' to do?"

"Was going to sell apples, but heard you had to have an audition."

Lulu McConnell Makes Many Doctors Laugh At NVA San., Saranac

Saranac Lake, Nov. 25.

Around 125 physicians with wives if necessary attended the special affair given by the N. V. A. Sanatorium here for the medical profession of Northern New York.

After an inspection of the plant, the guests were entertained by the pro patients of the institution. Dr. Edgar Mayer announced during the evening all plans for the Sanatorium had been perfected, including the installation of full equipment.

At the show Lulu McConnell got the laugh hit by saying as she started her single turn:

"Here's hoping Dr. Mayer will be as good to me as I will be to you tonight, and if he isn't, I'll be a widow."

Russ Kelly, Harry English, Dick Kuni, Andrew Molnoy, George Harmon, Alice Carmon, Frisco DeVere and Allie Bagley were the other entertainers.

Helen O'Reilly was the hostess and Jack Lewis the greeter.

Pretty tough audience as the physicians were sorta mixed, the $2 a call pill slinger sitting next to the $10 a visit high hat, and neither knowing how far they could go with the laugh thing.

Grant Simpson, Miss McConnell's husband, is a patient in Saranac.

$1,000 for Toby Wilson Daily From Okla. Oil

Toby Wilson, veteran vaude comedian, is now getting $1,000 a day. Oil.

The comic got the tidings by wire on Monday (24) telling him that that plot in Oklahoma was spouting to the tune of seven grand a week. Wilson, around 50, is said to have spent the day trying to grasp the idea as well as any piece of furniture which would hold him up. His hands were too unsteady to hold a glass.

SINGER'S BODYGUARD AFTER PHONE THREATS

Chicago, Nov. 25.

Not satisfied with having beaten up Will Singer, manager of the State-Lake, and sent him to bed for two weeks, the unknown ruffians responsible for the assault have phoned new threats.

As a result when Singer returns to his duties he will be provided at all times with an armed bodyguard.

No clue as to the persons perpetrating or financing the attack has been discovered, nor is the motive known.

Divorced Couple Join Hands In Accident Suit

Milwaukee, Nov. 25.

Although she was divorced several weeks ago from her husband, a Milwaukee city fireman, Marjorie Brooks, director of a troupe of local dancing girls, is joining hands with her ex-spouse in a suit against the Wisconsin Gas and Electric Company for injuries she received when a car she was riding in collided with an interurban bus last August.

Mrs. Brooks seeks $15,000 and her former husband $1,200 for damages to his car.

Three members of the dancing organization, and two men companions, are suing for $5,000 each.

DELF COMING EAST

Hollywood, Nov. 25.

Having completed work on the script of El Brendel's next picture for Fox, Harry Delf plans to return east either for vaude or Publix.

Delf has been offered a unit route by Publix.

Edelsten's Leg

Willie Edelsten's leg trouble has returned, confining the agent to his room at the Park Central, New York.

He underwent an operation about six months ago.

Harry Rose in St. Louis

St. Louis, Nov. 25.

Harry Rose will start m. c'ing at the Ambassador Thanksgiving. He will remain there at least until New Year's.

Fally Markus Moves Employment Agency—Mobs of Unemployed

Fally Markus, former leader of the independent vaude theatre bookers, who disposed of his booking office and went into the employment bureau business with a suite of offices at 110 West 42d street, has been dispossessed from that building 16 times. It took the 16th time and he is moving his offices to 1452 Broadway at the northeast corner of 41st and Broadway.

Fally is not being tossed out through non-payment of rent. According to general knowledge he has enough money to last him as long as he lives. Markus was dispossessed because the halls of the building in which he is located were constantly crowded by the crowds of men and women coming to his agency for work.

Fally took the offices on West 42d street in January, last. In March he was first disposessed, but fought it in the courts and allowed to stay. In May the building was foreclosed which invalidated his lease. He took it to court and stalled over another 60 days. The new landlord ordered him out, stating that the mobs of unemployed were ruining his building. Markus stayed on despite the crying landlord. The landlord finally told Fally if he wasn't out by Dec. 1, he would put his stuff on the sidewalks and take his chances on Fally suing him for damages. The owner said he would rather have a suit than have his building destroyed by the army of unemployed.

Poor Devils

The halls are all marked up and plaster has been kicked out in spots. It is unfortunate, said Markus, that whenever you try to help some of the poor devils out of work, that they make it tough for you in another direction. So Fally moves this week.

Fally has incorporated his business as Markus-Berman, Inc. holding 71% of the stock.

Unable to get quarters in another building, so that he could separate his white collar and women applicants far apart from the ordinary run of labor, he took five rooms in the new place and will segregate the applicants by rooms only.

Having celebrated everybody else's anniversary,
'Variety' will now try to celebrate its own
What it has to celebrate is something
even *'Variety'* is trying to find out about
But you'll find out
If you don't, that's our fault

A silver anniversary in December
The 25th publication of a special
issue which the dailies use as a
show business guide the year around

If you can't get into a newspaper office
any other way--there's always *'Variety'*—
the emblem of the theatre

After 25 years in the same grade
'Variety' will graduate with an A.K. degree
You figure out what it's going to graduate to

And it all happens in December

A Small Time Manager's Letters To His New York Booking Agent

(A Revival of a series of letters written by J. A. Murphy for "Variety," starting in 1908. The letters ran for some time and will be repeated here weekly.)

By J. A. Murphy
(Murphy and Willard)

Cranberry, O., Nov. 10.

Dear Mike:

One of the actors who is down on the list as Edwin Rump, America's greatest grotesque, came in late to practice Monday, and when I says where is the check for your trunk, he throwed down a gunny sack which was full of something and says there is my trunk. I thought it was kind of limber lookin' baggage but he said it was all right till the express man knocked all the irons off of it. He opened up the sack and fished out some soggy looking note music, which he gave to the head fiddler and says 40.

I didn't know what that meant, so I thought I would stick around and watch but I couldn't find out nothin' from the way he practiced. He seemed to use more drum thumps than anything else. Well, when he came out of his part at the matinee, the orchestra made an awful smash. He looked scared, fell over on his face, got up again and throwed away his necktie. When he throwed out his necktie some one dropped a coal scuttle full of broken dishes and tore a rag in half. Then he yelled out a song that started like this:

"I'm a ring tail squealer from Japan.

Yes, I am! Alabazam!"

After that he didn't do nothin' but holler and fall down and split hunks of wood out of the staging. I

(Continued on page 40)

Detroit Store Starts Xmas Circus-Vaude Free Shows

Detroit, Nov. 25.

Free circus for the kiddies and free vaude for grownups is being used to stimulate Xmas shopping here. Crowley-Milners dept. store is running a free circus four times daily and slated to stick until Xmas. A tab version of the Bardon-Doss motorized circus is being used. Shows run about 45 minutes and are given at 11 a. m., 1, 2 and 4:30 p. m. Playing to about 5,000 daily with about half kids.

With talent costing about $1,500 a week, show offers 16 dogs, four monkeys, five ponies, and is operated by five people, including Madam Bardon, Wm. B. Doss, known as the man who grows, a clown and two attendants. In all about two trucks of paraphernalia. Included is a Punch and Judy show. Vaude show every Sat. nite is also planned for the grown-ups exclusively. Store expects to spend about $500 for the talent. Business has been helped, not only in the toy dept., but all over the store.

Brennan and Bevan Act

Sybil Brennan, formerly of Diamond and Brennan, and Ralph Bevan, formerly of Bevan and Flint, have formed as a two act for vaude.

Jim Diamond, Miss Brennan's husband, left the stage a few years ago to accept a Wall street position. He died last year. Beatrice Flint, Bevan's wife, died recently in a Terre Haute hospital. Charlie Allen is agent.

ANOTHER FOR THE SWEDES

Hollywood, Nov. 25.

Olsen and Johnson, now on a vaude tour, will return to Warners in February.

First spot will be in "Red Hot Conders."

Jerry a Publix Unit

Jerry and Her Baby Grands will become a Publix stage unit. The flash act will play a few dates around New York before starting rehearsals for it.

Miss Jerry and her people with grand pianos lately returned from a playing trip that included over half the globe.

Allen in Loew Unit

Lester Allen opens as the feature of a Loew unit Nov. 29.

Philis Rae and the Norman Thomas Octette are also in the line-up.

HUBB-KEATING PACT

Manager Shares Pay to $3,000—20-Year Contract Off

Carlton M. Hubb, manager, and Fred Keating, magician, have settled their differences. When Keating works Hubb will collect 10% of his salary for an indefinite period until it reaches $3,000 a week. This arrangement is Keating's payoff of Hubb for the latter's releasing him from a managerial contract.

By the terms of that contract Hubb was to manage Keating exclusively for 20 years besides an option for 10 additional years.

VAUDE ACTS THINK BETTER OF BURLESQUE

From throwing kicks at burlesque the vaude acts in the Mutual shows are now throwing kisses at it. The 28 acts now with Mutual, 11 less than when the burlesque season first opened, now like their burlesque and everything about it.

At the beginning they were unused to burlesque and squawked plenty. Burlesque wasn't what they thought it would be. They weren't used properly, they cried; girls were throwing their torsos around while they were trying to sing and copping all the eyes, etc.

Now it is said the acts have become accustomed to the burlyecue shows and found it easier going than playing vaude, without the latter's worries. They like the way the circuit takes care of their transportation, saving them that much expense; they like the way their bags and costumes are shipped without having to worry about it and like the no tipping rule adopted by Mutual as far as their connection with the theatres is concerned.

They also consider that though their salaries may be less than what they could earn in vaudeville, in the long run they will earn more. With the acts it is not a question of how much they will earn one week and how much the next, but how much they will have at the end of the season. A Mutual season is about 35 weeks.

WAITE HOYT'S PIANISTE

Girl Sues Ball Player and Agent —Awarded $800

Municipal court, New York, awarded Selma Waldman, pianiste, $800 judgment against Waite Hoyt, the ball player, and Harry Romm, agent, in a suit pending about a year.

Miss Waldman, engaged by Romm as Hoyt's pianiste in his vaude attempt last year, sued for eight weeks' salary, claiming she was released without notice after one week, and that Hoyt played seven weeks without her.

Al White's Losing Week

No coin eased Al B. White out of the Picardy Club, New York, after a week, with a headache.

White went in last week as m.c. and manager on a percentage basis. Place didn't gross enough to pay off White's show. It cost the comedian a week's salaries for the people.

He's returning to vaude.

Rubin, Palace's M. C.

Benny Rubin will do the m. c'ing at the R-K-O Palace, New York, for two weeks starting Dec 6. He is now playing dates across country from the Coast.

Rubin will receive $1,750 weekly at the Palace. He lately agreed to a cancellation of his years's contract with Radio Pictures at $1,200 a week.

Santley in N. Y. Office

Los Angeles, Nov. 25.

Harry Santley of the local William Morris office will leave Dec. 15 to go with the agency's New York office.

The M. C.'s Edge

New type of m. c. in the gay haunts around Broadway that run until dawn are the sort that thrive on hecklers. The lavender tinged boys nowadays are now among the fastest thinking ad libbers in the main stem clubs usually topping any crack tossed in their direction by recognized Broadway wits.

Joe Frisco, formerly an irrepressible gagster in the clubs now maintains a discreet silence in the pansy dominated clubs. Asked why Joe replied: "All one of those guys has to do is call me Maude, and I'm through."

DEPT. STORE CUT ON XMAS ACTOR

Department stores in New York city are being besieged by lay-offs who want to know what the chances are of getting a job as entertainers during the Christmas era. The chances are, according to one of the largest stores, n.s.g.

Department stores will barely use any professional entertainers this Yuletide. In previous seasons they have had quite a number of actors scattered about the store, mainly in the toy department, to amuse the kids. This season they'll just employ a few pro Santa Clauses who can turn a cartwheel, spot them all in the toy department and let it go at that.

YONKERS POLICE MAKE GIRL ACT CLEAN UP

Yonkers, N. Y., Nov. 25.

Undress in Nils T. Granlund's "Hollywood Frolics" girl act drew police censorship here Saturday (22). Loew's theatre, where the turn is playing this week, was ordered to put some clothes on the girls after the first show.

Chief of Police Quirk and Capt. William H. Crough, who made the demand, also ordered deletion of three objectionable scenes and withdrawal from Loew's lobby of nude photos belonging to the act.

The lobby pictures evidently caused attendance fo censors at the first performance. They were the same nudes that drew so much attention on Broadway the week before last when the cabaret act played the State.

Rodions in Florida

Hollywood, Nov. 25.

The Rodion dancers dropped out of the Publix "Sky High" unit following the local Paramount engagement, going directly east from whence the dancers open in Florida for the winter.

The Rodions came with the show from New York.

Start of the Name Albee Off on All R-K-O Theatres Now Bearing It

Boston, Nov. 25.

The removal of the name of Albee from the Keith-Albee theatre in this city, which occurred last week, was duly taken note of in the local dailies to quite some extent, but they did not catch the real significance. The Keith-Albee is now known as Keith's Boston. The newer B. F. Keith Memorial theatre here, built by the late E. F. Albee, is renamed plainly Keith's.

The name change here by which the Albee is lost to a theatre front in this town is the beginning of the removal of the name of Albee from all R-K-O houses now holding that name. Principally they are located in Providence and Brooklyn.

When Albee came into control of the former Keith circuit, he hyphenated his own name with that of the circuit's founder, B. F. Keith. With the opening of the Brooklyn house, the name of Keith was entirely forgotten. After having the triangle where the Albee theatre stands renamed Albee Square in Brooklyn, the theatre's title was announced as the E. F. Albee theatre.

Marcus Loew's Vow

The Albee theatre, Providence, was the commencement of E. F. Albee's fortune, given to him by Mr. Keith at one time when Albee threatened to leave Keith as his general manager. It has been known as the Albee for over 25 years.

The late Marcus Loew vowed he would have a Loew theatre opposing Keith-Albee in the two Albee pet towns, Providence and Syracuse. It required three years by Mr. Loew to assemble the Providence site where Loew's theatre now stands. During all of that time, Albee never had an inkling of Loew's intention.

It is said here on the inside that the present R-K-O administration sees no commercial advantage in retaining the Albee name on its theatres.

MUST PAY PEGGY CALVERT

Columbia Club Defended an Action for Injury to Person

A judgment for $230 was awarded Peggy Calvert, vaudeville, against the Columbia club, Far Rockaway, for injuries the actress sustained there while on an engagement.

Miss Calvert was injured April 8, 1930, when, according to her claim, the lights were put out before she left the club and she tumbled down the stairs. Columbia club agreed to settle with the actress but later reneged.

E. Franklyn Goldner is attorney for Miss Calvert.

Bookers Catch Acts In Rehearsal Halls —And Sympathetic

Chicago, Nov. 25.

In the almost complete absence of break-in houses around Chicago, it has become necessary for bookers to do a lot of their act scouting in rehearsal halls. R-K-O agents have been spending their afternoons that way for some time, but now Willie Berger, Dick Hoffman and Dick Bergen, the gents with the important ledgers, frequently have to do it.

Even the cut-rate houses have to be booked with particular care in these days when it's no easy task to please managers.

This system makes it tough on acts, for it means that the Englewood is almost the first date as well as the showing. Acts not in shape, or requiring a little time for the requisite smoothness, are thus apt to be out of luck through being unacceptable in the state they reach the Englewood and having little opportunity to correct their flaws.

Bookers are probably more interested and sympathetic with the problems of the various acts as a result of the peculiar state of things than at any time in the history of vaudeville in the Midwest. Vaudeville in Chicago, bookers, agents and acts is all one big suffering family.

CANTOR AND 10 BEAUTS IN VAUDE AT $7,500

Eddie Cantor has accepted four or six weeks at $7,500 net, each, in R-K-O vaude through Max Gordon, opening at the Palace, Cleveland, Dec. 6.

About Dec. 27 Cantor will start a two-weeks' stay at the Palace, New York. With him on the stage will be 10 beauts from Hollywood.

In all the Cantor company will have 15 people.

PARTINGTON SNAPPING UP L. A. PUBLIX SHOWS

Los Angeles, Nov. 25.

Jack Partington, Publix unit stager, is remaining out here for some extra weeks under home office orders to perk up the incoming Publix shows going into the Paramount, L. A. Partington will add six extra boys and girls and a specialty dancer to further enhance the Publix units as they come in from the east. These are dropped after the one week when the units leave here for Denver and the south.

Partington must go east around the new year to stage his own shows for Publix, with the likelihood Louis McDermott, now in New York, will come on. Charles Niggemeyer, who previously refurbished the Publix units in New Orleans on their wind-up southern lap, is now here vacationing and may be impressed into service.

Harry Santley, of the local Morris agency, who previously booked the talent for the local Pacific slope units, now has little to do and may return to New York around Dec. 1 to go into the Morris office there.

Harry Jolson's Show

Harry Jolson, shortly returned from England where he headed a variety road show for about four months, says he will do the same thing over here.

Jolson is in communication with several road stands, to arrange terms. He wants some sort of a guarantee for a tour over here, with the program of vaude standard acts.

Variety Trouping Not Like the Old Day of 2-a-Day for Sister Acts

New Haven, Nov. 25.

Ollie Walters of the Fanchon & Marco playing forces, who has been trouping since she was six years old, says the variety business has changed.

"Give me back the old two-a-day straight vaude," she said. "Those were the days when a sister act could show some individuality on a bill instead of being stuck into a revue with a lot of other people who are out to grab as much of the show as possible.

"Back in the old days a girl had plenty of chance to take a lot of bows but now she gets rushed off the stage before she gets straightened up from her first bow. And you know that bows are meat and drink to show people.

"Today an actress in these stage presentations can't afford her own drops to show her stuff to best advantage, and even if she could, she wouldn't be given a chance to use them.

"Variety folk don't seem to form the friendships they used to when there were only two shows a day. You had more time between shows then to visit with other acts. You spent more time on the same bills with the same acts and you could manage to make up a lot of parties for sightseeing and things like that. But today, with three and four shows a day, you don't have any energy left for parties.

"You used to know 20 to 40 weeks ahead just where you'd be at a certain date, but now you don't know three weeks ahead whether or not you'll be in the bread line.

"Oh, for the good old days when you had 8 or 10 circuits bidding for you. Nowadays, there are two and you work for them or else they use you when they feel like it and if you kick, it's just too bad.

"Yes sir, give me back the old two-a-day—when men were men and there was a little fun and romance to varieties."

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

The kiss no woman c

One of the big 3

In the Big Money Class with

ALL QUIET ON THE WESTERN FRONT

On the Scale of Magnificence with

RESURRECTION

Presented by Carl Laemmle
Produced by Carl Laemmle, Jr.

TOD BROWNING'S

Greatest Production

The Story of the Strangest Passion the World Has Ever Known

DRA

UNIVERSAL WINS

could resist!
CLUA
3 FIRST PLACES IN MOTION
PICTURE ACADEMY AWARDS

R-K-O UNITS GET 2 MORE WKS ON ROUTE-1 SPLIT

Proctor's, Newark, N. J., is expected to start playing the R-K-O four-act unit stage shows commencing week Dec. 1. They will stay at the house for a full week.

Another week will be added to the units' route through a split between South Bend, Ind., and Rockford, Ill., out of Toledo.

As against the addition is the elimination of Birmingham from the R-K-O unit travel in the south.

M. C.'s Try-Outs

Trying out m. c's is a new wrinkle in the R-K-O offices. First to pass under this new procedure is Brian MacDonald, formerly with Carroll's "Vanities."

MacDonald is booked to split a week, starting Nov. 29 in White Plains and the last half in Mt. Vernon, N. Y. If he clicks a permanent m. c. assignment will be his'n.

Leta Ridell has replaced Ione Reed in the Harry Stanley vaude act.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRYANT 7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

AMPLIFICATION FOR INTIMACY

A plan to install amplification systems in all large R-K-O vaude theatres is now before its execs. It has been under discussion for some time.

Amplification, from mikes in the foots, such as at the N. Y. Hip. is employed in a few isolated spots. The new plan is for a complete battery of mikes in the foots, and two or more suspended from the ceiling in front of the proscenium arch. The latter are said by acoustic experts to pick up the upgoing tones, catching the whole range of everything from a vaude stage.

The intention back of the amplification is to enable the R-K-O theatres to play intimate talking turns, including sketches, that cannot be played at present, due to their value being lessened in a majority of R-K-O houses of large capacity.

ILL AND INJURED

Dave Ringle, harmony man at Shapiro-Bernstein Co., is back after a seige.

Frank Moran of DeSylva, Brown & Henderson's professional department is recovering from an operation on his nose, which has confined him for three weeks.

Abe Goodman, vaude agent, recovering from major operation in Jewish Memorial Hospital, Brooklyn, N. Y.

Dave Ringle, arranger with Shapiro-Bernstein, is back after a minor operation.

Eugene Dale, 10-year-old son of Johnny and Loretta Dale, is down with pneumonia in the Jersey City hospital. The Dales have cancelled all stage work.

Publix and Lyric, Indianapolis, In Opposish Fight on 'Vaudeville'

Indianapolis, Nov. 25.

A hot battle between the Indiana, Skouras-Publix presentation house and the Lyric, independent house playing R-K-O vaudeville looms. The Lyric, long established vaude spot in the city, has recently started a six-act policy with names on top of each bill. For the past two or three months the house has been doing big business and cutting into the Publix spot with no little effect.

Last week the Indiana flaunted "Vaudeville" on the marquee and has gone stronger than ever by splurging in all their advertising newspapers, lobby, posters, etc., "Glorified Vaudeville." While offering the regular Publix stage unit, they are boxing each individual specialty member of the show calling them acts, as well as the house organist and stage band in their ads and selling the line "6 Big Attractions" in most of their copy. While it seems to have helped them some on the opening day, the effect it will have on the ticket-buyers who expect to see vaude and instead are given the same stage show that they have always witnessed, is yet to be seen.

The Lyric retaliated with ads reading, "There is no Substitute for R-K-O Vaudeville," "Indianapolis' Only Vaudeville Theatre" and the like. It also splurged in advertising and drove the R-K-O Vaude angle home in a special newspaper adv.

It is understood the Skouras boys may bring in vaude acts and discontinue the band policy and Publix units, which will make the situation somewhat hotter.

A. J. Kalberer, who manages the Lyric and who has succeeded in selling vaude as the stage entertainment in the city, states that he is ready to meet any move the Skouras outfit makes. He has already contracted for as many big names as are available and anticipates a real battle.

AGENTS JAM FLOOR TO INTERVIEW BOOKERS

Congestion among agents on the floor of the R-K-O booking office is so great at present bookers are making appointments with the agents and also setting aside certain days when they can be seen.

Even the one representative at a time rule has not alleviated conditions appreciably. The loss of time to each agent while waiting to see the booker is tremendous. After waiting for hours the agent often does not see his man after all.

The condition is also raising hob with acts that are looking for pick-up time. Their agents have very little time to spend with each booker under present conditions, and the selling points of each act, especially if a little new, cannot be put over for a buy.

Even the larger agenting firms, allowed more than one rep on the floor at the same time, are walking over each other's heels trying to get an audience with the bookers.

Waiting for a Buzz

Delays through jamming the offices and corridors are commencing to show on the much harried booking staff of R-K-O. The bookers never get a chance to breathe and hardly ever get a minute to look over their books. Even when they go to lunch, usually around 1:30, agents follow them to the same restaurant and sit nearby, hoping the booker will give them a word or a chance to get in a little buzz on their acts.

With well over 100 agents, four bookers, and producers of acts who rush into the office among the swarming agents, to get that last half or find out why his ten acts are not spotted at once, the jam is perfect.

Fanchon & Marco PRESENT

THE (AUGMENTED) HOLLYWOOD COLLEGIANS

FEATURING THEIR ORIGINAL "RHYTHMIC ILLUMINATION"

WEEK NOV. 28TH FOX-BROOKLYN

WEEK DEC. 5TH ACADEMY & AUDUBON-N.Y.C.

PERSONAL REPRESENTATIVE MATT KELLY

AL GROSSMAN OFFICE

Vaude Chilly Exhibs Okay Radio Acts

Chicago, Nov. 25.

Radio acts are looked upon by small town theatres as their only hope in the long trek back to stage shows. In many of these towns radio acts are the only type playable, and the only acts that are able to click at the b. o.

Publix-Great States houses, operating throughout Illinois, Indiana and Ohio, have set up such a policy, and they are seeking all stage talent in the radio studios. Radio acts are being brought to losing towns as special attractions. Some of these cities haven't seen any flesh in three or four years, and the reports from these spots show that the public are eager for the return of the stage.

Most of the acts being played over the Great States circuit are from the powerful WLW station in Cincinnati, which because of its 50,000 watts covers the entire mid-west small town section.

Play on %

Brooks and Ross are set for a complete swing around the Publix mid-west houses, with reports of excellent trade from houses already played. Bradley Kinkid, another well-known radio turn, has played many of the Publix Indiana houses. Playing most of them on guarantee and split, with two houses reporting new highs for the attraction.

In Chicago, two houses that haven't been in the vaude column for some time, are also returning via the radio act route. Both the Belmont and the Senate appear set for vaude, with both of these theatres getting special attention from the home office due to their steadily falling grosses. "Louie's Hungry Five," WGN feature, which has played several Illinois and Chicago houses, are booked for the two spots.

Vaude Out at Birmingham

With vaude ordered out by R-K-O at the Ritz, Birmingham, with pictures only running Dec. 5, the vaudfilm policy may be resumed after New Year's.

FOX INTACT 4-ACT BILLS AROUND N. Y.

Phil Bloom, Fox Vaude booker, has a new system of booking his shows. Starting with Saturday (22) Bloom put the rotating four-act show system in effect, much similar to the intact shows of R-K-O.

The houses booked by Bloom on this intact circuit are Republic, Walker, Savoy, Ridgewood, Hempstead, Elizabeth and Crotona. The Academy and Audubon are not included, booked separately.

Bloom says that for a couple of weeks he expects a few obstacles, which he will iron out.

One of the houses will be set as the permanent starting point.

Sundays on Percentage

Jack Linder is booking Sunday vaude shows into four of the Brandt suburban legit theatres in New York, on a percentage basis.

Theatres are the Carlton, Jamaica; Windsor, Bronx; Flatbush, Brooklyn, and the Boulevard, Jackson Heights.

Lack of Break in Houses and 'Show' Places Cramping New Acts for R-K-O

R-K-O is commencing to feel the shortage in vaude break in showing houses in and around Greater New York. It is keeping down the sources from whence new acts for vaudeville spring.

The shortage at the same time extends to the Loew and Fox circuits at present limited in their vaude playing time. It leaves only the haphazard independent vaude houses open to the new stage material seeking places to smooth out their immature turns before discarded. The latter frequently occurs in the early stages of a new combination for vaude.

At present the R-K-O booking office is said to be seeking a remedy for existing defect in the system of any large vaude chain, that must look to and protect its stages with new faces and turns.

Didn't Pay Off

Empire, Syracuse, owned by P. J. Smith, millionaire typewriter manufacturer, is going to be reopened with a newsreel policy, the same as the Embassy, New York.

The Empire, leased by Maurice Fitzer and operated by Chas. Sesonske, started to play vaude shows a few weeks ago, but ran into plenty of trouble and folded up last week, owing salaries to acts.

RKO Economy Order

Hollywood, Nov. 25.

Contrary to custom the R-K-O home office has issued a general order to all theatres that budgets be kept down until after the Christmas holidays.

Trying Out Tabs

Hollywood, Nov. 25.

Fred Seigle, head of the American Theatres Company, already operating the Los Angeles Majestic and San Diego Spreckles, former legit houses now showing pictures, is taking over the Oakland Dufwin.

Seigle is installing musical tabs with pictures in the Majestic Thanksgiving Day (27). He will probably use the same policy for the other two later, as a nucleus of a Coast tab circuit.

5 M. C.'s as Act

Detroit, Nov. 25.

Five local m. c.'s are thinking up a new act. Four of the quintet formerly were with Publix here. Two are playing in the pit of the Fisher theatre, one has his own band, and the other two are at leisure.

Names are Paul Leash and Carl Rupp, now at the Fisher; Del Delbridge, now at the Book Cadillac hotel with his band, and Monk Watson and Sammy Diebert, at leisure.

Poli Mix-Up

New Haven, Nov. 25.

Congress Bank & Trust Co. of New Haven, as trustee for Sylvester Poli, is in mixup with S. A. Andretta of Hartford concerning lease of Palace theatre property in that city.

Andretta claims that rental terms were not stipulated at time Poli assigned lease to Fox two years ago, and he seeks to eject Fox people.

Coast Barnstorming Unit Via Midget Cars

Los Angeles, Nov. 25.

A barnstorming vaudeville unit of 26 persons, is being recruited here by A. Marsh, from Florida. Show will be called the Marsh and Reeder revue.

Showill play one and two night stands up and down the coast, taking in vaude, picture and legit houses on a guarantee and percentage basis. For ballyhoo purposes entire outfit will travel in 14 Austin cars. Tentative opening is around Christams.

ART FRANK

Return Engagement R-K-O Palace, New York, This Week (Nov. 22) With "The Maine Squeeze"

In Keeping With Thanksgiving

EXPRESSES THANKS TO

The AUDIENCE for saying it by hand and comment

The CRITICS who said flattering or flattening things about it

The MANAGERS who have said it by kindnesses

The BOOKERS who have said it by long route

My FRIENDS who saw it and said they enjoyed it

DAVE GORDON who said it and helped me do it

FOR WHATEVER I HAVE in talent and whatever I have in HEALTH AND HAPPINESS

I am thanful, and I say it sincerely
Oh, yes, one guy panned the act, whoopee

Booked Until July, 1931, R-K-O Vaudeville

Irving Yates

PRODUCTIONS

160 West 46th Street

NEW YORK CITY

WANTED

Male Impersonator. Must fool. Be good dancer, not over 35 years old. Act booked for Publix Circuit. Send photo. C. FAYE, Saenger Theatre, New Orleans, La.

THE GREAT YACOPIS

In Their Sensational Act Featuring MISS NELLY

Only Women in the World Accomplishing A 4-HIGH SOMERSAULT,

NOW APPEARING AT LOEW'S STATE, NEW YORK

Dir. JACK MANDEL for Loew

MISS VANESSI

THIS WEEK, NOV. 22, R-K-O PALACE, NEW YORK

Direction MAX TISHMAN, James Plunkett Agency

CRAIG CAMPBELL

DISTINGUISHED TENOR

THIS WEEK (NOV. 22), LOEW'S STATE, NEW YORK

Direction JOHNNY HYDE, Wm. Morris Agency

N. Y. Stock, Wheel Houses Laying On Femme Stuff Thick to Recover

To cut the overhead and still play burlesque the Irving Place, New York, now a Mutual show stand, goes stock under wheel auspices Dec. 15. Regulation number of girls, 17, carried by Mutual operas will be augmented by 10 or 15 more, with added strip principals featured on the runway.

Iyse LaRue opens in the proposed stock. John Grant and Paul Kane will alternate in staging the shows.

American, New York, will continue as a Mutual stand, but the home office is going to make a bigger stab for biz by playing up the femme angle. In addition to the traveling companies' 17 girls, 14 additional runwayites were pressed into service this week, to remain indef.

In Brooklyn with more stock opposition promised the Mutual houses, Star and Gayety, will feature "extra" attractions, the special strip girls and runway leaders being changed from week to week.

Elvie Herndon was used at the Star last week and moved over to the Gayety this week.

Hazel Miller will be the "extra" feature at the American, week Dec. 1.

TOLEDO'S LOCALS

Another Try With Town Girls After Previous Flop

Toledo, Nov. 25.

Empire opens with stock burlesque this week. Chances are it will not be long, as they are using local girls again, and that is what killed it the last time.

Top is 75c, locals.

Toledo likes burlesque, but never went for locals. Harry Winters will again manage and be assisted by Harry Callahan and Bernie Lustig.

Downtown Minsky Cut Includes Rose Gordon

Nine years as show producer at one burlesque house in New York was the record she set, but Rose Gordon was let out at Minskys' National Winter Garden last week when Joe Rose was engaged to do the shows and double as a principal.

Minskys retained only a few of the old bunch at the National with intention reported to cut down operating expenses.

Mutual Closings

"Foolin' Around" dropped off the Mutual wheel in Union City, N. J. Nov. 22.

No Mutual show listed to close next week, but the week after "Peek a Boo" winds up in Union City, and the following week "Kuddlin' Kuties" folds in the same stand.

Burlesque Changes

Virginia Muzio, Marie Arnold, Vic Plant and Jane Hazelton left Charles Waldron's stock at the Casino, Boston. Connie Dale, Marie Miller, Harry (Pep) Pearce, Jane Vitale and Eloise Dwan in.

Fay Norman switched from the National Winter Garden to Hurtig & Seamon's, Harlem.

Joe Rose, Kurley Kelly and Bebe Tobin added to principals at National Winter Garden, New York.

Mary Walton and Ina Shaw for stock at the Bijou, Phila.

Frances Parks and Virginia Muzio open with the house mob at Hurtig & Seamon's, New York, next week.

WHEEL OUT, DAYTON

Dayton, O., Nov. 25.

Stock burlesque started this week at the Lyric, supplanting Mutual shows.

Joe Van, Harry Arnie, Ralph Lanzi, Gene Allen, Maurice Blair, Althea Conley, Jean Moeri and Vera Thorne are in the troupe.

Brooklyn Stock Blows

Stock burlesque folds Nov. 29 at the Pastime, Brooklyn, with house going back to pictures and vaude, latter booked independently.

Pastime has been playing tab and pictures on a grind.

STRIP AFFAIR MUST

Burlesque Stock as Opposish to Wheel Doing It

With stock bobbing up to compate with Mutual wheel shows for patronage, it lately has developed into a "strip affair" between the two.

No longer is believed that just straight comedy bits and vaude specialities will draw, but that the main b.o. lure is the girls, those known as "strip teasers."

Mutual biz in many spots picked up last week. Where stock took a spurt it was attributed to the femmes doing the strip stuff.

B'klyn Stock's 4-a-Day Grind; More to Follow?

Oxford, Brooklyn, where Schwartz & Miller is operating burlesque stock with pictures, is trying a grind policy of four shows daily.

If the Oxford puts it over other local stocks may follow with the policy and small admission.

Mutual has stepped into the four show idea on Sundays, but the travelers have never held to the week day grind.

Mutual Midnites Out

Midnight shows have done a complete fadeout on the Mutual circuit as an anticipated moneygetter, even in the big towns where the midniters were thought to have a chance. In the future extra shows will be played by Mutuals only on certain occasions, New Year's eve, etc.

Elimination of the midnight performances on Fridays eases the grind for principals and choristers.

Two-Day L. O. Plug

If arrangements can be made with the stagehands and operators in Chicago on a pro rata basis, Mutual shows laying off between St. Louis and the Rialto, Chi, may play two days, Saturday and Sunday, at the Empress.

Empress was formerly a week stand but biz forced the wheel to drop it. With the weather getting colder in Chi the Empress operator and Mutual execs prefer to play the two days rather than have a complete l. o.

Mutual Wheel

Weeks of Nov. 24-Dec. 1

Arlington's Rev.—Columbia, Cleveland; 1, Hudson, Schenectady.
Big Rev.— L. O.; 1, Gayety, Brooklyn.
Dimpled Darlings—Empress, Cincinnati; 1, Garrick, St. Louis.
Fine Feathers—Route 1; Gayety, Baltimore.
Flapper Follies—Rialto, Chicago; 1, Gayety, Detroit.
Frivolties—Empire, Newark; 1, Orpheum, Paterson.
Girls From Follies—Orpheum, Paterson; 1, L. O.
Girls in Blue—L. O.; 1, Trocadero, Philadelphia.
Hi Ho Everybody—Gayety, Washington; 1, Academy, Pittsburgh.
Jazz Babies—Hudson, Schenectady; 1, L. O.
Kuddling Kuties—American, N. Y.; 1, L. O.
Laffin' Thru—L. O.; 1, Gayety, Boston.
Legs and Laughter—Hudson, Union City; 1, Modern, Providence.
Lets Go—Apollo, N. Y.; 1, Fox's, Jamaica, N. Y.
Nite Life in Paris—Howard, Boston; 1, L. O.
Novelties of 1930—Gayety, Detroit; 1, Columbia, Cleveland.
Oriental Girls—L. O.; 1, Empress, Cincinnati.
Peek-a-Boo—L. O.; 1, Hudson, Union City.
Powder Puff Rev.—Irving Place, N. Y.; 1, Star, Brooklyn.
Radium Queens—Star, Brooklyn; 1, Howard, Boston.
Record Breakers—Fox's Jamaica, N. Y.; 1, Irving Place, N. Y.
Silk Stocking Rev.—Empress, Chicago; 1, Rialto, Chicago.
Speed and Sparkle—Academy, Pittsburgh; 1, L. O.
Speed Girls—Garrick, St. Louis; 1, L. O.
Step Lively—Gayety, Boston; 1, Lyric, Bridgeport.
Steppe's Show—Lyric, Bridgeport; 1, Apollo, N. Y.
Sugar Babies—Gayety, Baltimore; 1, Gayety, Washington.
Take a Chance—Gayety, Brooklyn; 1, Empire, Newark.
20th Century Rev.—Trocadero, Philadelphia; 1, Route No. 1.
Watson Show—Modern, Providence; 1, American, N. Y.

Biz Forcing N. Y. Mutual Stands to Consider Stock

Four more Greater New York houses may scrap Mutuals for stock burlesque next month.

With the proposed decrease Mutual would be down to 20 houses with 27 shows, which would force out several shows to counterbalance.

Irving Place, New York, goes stock Dec. 8, with possibility that Hurtig & Seamon's, Gayety and Star, Brooklyn, may follow suit. The latter trio will watch the business at the Irving after the change from wheel shows to stock before making a definite decision.

Minskys, operating Hurtig & Seamon's, have desired to go stock for several weeks but because of their booking contract with Mutual have thus far been unable to. In face of the business drop in the past couple of weeks they are reported as having informed Mutual in no uncertain terms that they don't intend to stand further losses by keeping the wheel shows in.

Star and Gayety, Brooklyn, are also reported as being far behind this season with Mutuals and ready to swing back if they can adjust contracts with Mutual.

Billy Fields' Switch

Billy Fields closed as featured comic with "Step On It" last week and this week hopped into "Frivolities," supplanting George Shelton.

Both shows are Mutuals.

KUDDLING KUTIES

(MUTUAL)

Ann Corio, Mutual's champ stripper and brassiere manipulator, was sent in this week with this Mutual at the American, New York, to bolster up the femme division and came through as usual.

"Kuddling Kuties" without Corio wouldn't have meant much to the Eighth avenue clientele. Despite several repeats so far this season, with her own show, "Girls in Blue," and spasmodic spotting as an "added attraction" every time that show had an open week, Miss Corio is still aces with American audiences and demonstrated it Monday night by running away with the show with her two teasers at the ends of each stanza. Another illustration that Mutual is enlisting its shiver dames as shock troops to keep the mob interested in burlesque.

Aside from Corio "Kuddling Kuties" is just an average Mutual. Max Fields, doing Hebe and featured, plays legit for laughs for about the first 15 minutes and then goes as rough as the rest of the wheel comics. Fields employs all the old wheezes and stereotyped bits, but only connects when rowdy. Mac Barron, also doing Hebe and supposedly support comic, gets lost in the shuffle after the first few scenes, depending on an audience bit that lays an egg, and after that is utility.

Joan Lee, the show's featured soub, has little to do but is attractive and that lets her in. Probably wouldn't compete with Corio on the strips and didn't Monday night. Anna Fink spots some good comedy as a hick dame in one of the skits which was more legitimate in delineation and got more genuine laughs than anything else in the show. Alma Montague is likable in her numbers. Edna Wood is a pleasing ingenue with some dancing ability, with Alma Smith also there on the appearance angle, if nothing else.

"Kuddling Kuties" projects a classy production with little in the way of talent to back up the sartorial flash. It seems pitiful that a comic of Fields' ability could not have surrounded himself with at least a smattering of good material instead of having to go the limit on the blue stuff for all the laughs he secured. All familiar, too, from the boudoir scene to the school days bit. Miss Fink took everything away from him in this, but also going plenty rowdy as soon as Fields cut loose. Sort of detracted from her early impression. Rest of the bits didn't matter much. The strippers were what they wanted and Corio especially.

Chorus, more or less a good looking mob, maintained a speed tempo for the dance number spacers, often let down by the ensuing skits. That's the answer to why burlesque is slipping and nobody seems to care.

Fields works hard with the dirt, but with so much competition in this division he doesn't top any of his contemporaries in the wheel shows.

When they put a mallet in your hand with the admission ticket, there's little else to be done but think the worst after the show has been but half way spun, if not sooner.

"Kuddling Kuties" is no worse than a lot of the wheel shows, but certainly no better. *Edba.*

Comics' L. O. Record

Never before have so many burlesque comics been at liberty as at the present time.

The list is to be further augmented by the closing of several Mutuals this month.

CAST'S TOUGH TIMES AT EMPIRE, ALBANY

Albany, Nov. 25.

Stock at the Empire came within an ace of blowing last week, when the cast and chorus, unpaid for two weeks, mutinied before the matinee Saturday (22) and refused to give a show unless paid.

John Jermon, operator of the company, finally got the mob together by passing out notes for the amount due, which he promised to lift this week. Several didn't care about the note passout and walked. Those who remained gave the shows with a short company.

Most of the troupe are reported in financial distress through the failure of the proverbial ghost to strut for the past two weeks.

Business has been badly off for several weeks at the Empire with theatre getting first money and little left for the players after the house take.

Minne. Stock Cast

Minneapolis, Nov. 25.

New cast of principals went in this week with the stock at the Gayety.

Newcomers include Billy Wallace, Charles La Ford, Harry Fields, Ernie Holder, Bud Purcell, Evelyn Willis, Kitty Axton, Edith Palmer, Healy and Garnelia.

Stock at Wildwood

Stock burlesque goes in next week at the Casino, Wildwood, N. J. with Leon Shulke installing and staging the shows.

Company includes Babe Healy, Joe Connors, Margie White, Gene Carter, Tom Barclay, Helen Devlin, William Jones, La Sevilanita, and 16 girls.

At The Gotham

A new set of principals opened in stock at the Gotham, New York, this week (24).

Company now includes Mickey Markwood, Eddie Miller, Sam Lewis, Sonny Brown, Vic Gasselle, Donna Davis, Hattie Beall, Connie Fausler, Jean Kennard, Eddie Green, Edith Kearns and Mayo Twins.

Cy Wills Waiting

Cy Wills, vaud comedian, who went to Hollywood with Bob Carney, another vaudevillian, to make two reelers for Pathe, is back in New York.

Wills is waiting to see if Pathe will renew his contract, and if not he will return to vaude.

Benson With R-K-O

R-K-O club department has added Edgar Benson to its staff.

Benson was formerly a Chicago band booker.

Liberty, Irvington, N. J., drama stock house, starts playing vaude for three days each week Dec. 5. House will play five acts on weekend.

Peggy Fears (Mrs. A. C. Blumenthal) has more real diamond bracelets than Peggy Joyce or Mabel Boll. She's the most bejeweled woman seen around the class spots this season.

R-K-O's Sunday openings in Main Street, Racine, Wis., changed to Fridays, and the Hippodrome from Saturdays to a Friday opening.

N. Y. Theatrical Protective Local No. 1 will move to its new office in the New Yorker theatre building Dec. 1.

Mark Barron, A. P. columnist, and Ward Morehouse, of the "Sun," left Monday (24) for a 1,600-mile motor trip to Lexington, Ky., to eat a real Southern turkey dinner for Thanksgiving. Will drive all the way, taking turns at the wheel. Hostess of the dinner will be sister of wife of Keat Speed, "Sun" managing ed.

Vaude Acts' Wholesale Departure from Mutual; Women Won't Strip

More than half the vaude acts booked with Mutual wheel shows this season have already vamped burlesque to return to vaude.

When the plan of incorporating vaude acts with the wheel shows was originally hit upon it had been planned to spot the acts as specialties, independent of the shows. When the season started the system changed with the vaude acts called upon to double as principals in addition to contributing their regular vaude stuff.

Acts that had gone in at a price because of the supposedly secure bookings, which guaranteed 10 weeks and a possible season of 35 weeks, found the grind of doubling too strenuous and withdrew. In most cases the vaude people failed to click as burlesque principals before burlesque audiences. The vaude women refused to comply with stripping required of burlesque women and quit.

Adam Sowerguy

(Continued from page 35)

was wonderin' how I was goin' to put up with him for a whole week, when a phone come in from the man that runs the picture show over in West Cranberry. He wanted to know if I could spare him an actor to splice out a short film. I says I've got a ring tail squealer I can let you have reasonable. He says I don't care how much he Squeals, if he can act a little in front of the sheet; so I rented him out for the week for $5 more than I was payin' him here. I think I would make a good show booker myself if I put in my time at it. The funny part of it is he took so good over the river that they want to keep him another week.

I got an express bundle today with a big china lobster in it from Winnie Twoshank. It ain't no sort of use to me, but I suppose she was sorry for the way she sassed me about her picture and kind of wants to make up.

Them sister actresses you sent this week ain't related that way at all. One of them is the daughter of the other one, which is her mother, but she calls her aunt: I don't know just which is which, for the oldest one looks the youngest. They act right spry and have a couple of suits of clothes which they change from long to short when they do their clogging.

The mud molder that makes mud faces on a board is all right, but it's a mussy sort of an act. The silafone player takes good, but I don't like silaphones. One of the bicycle riders run his wheel into the foot lamps today and broke all four.

I don't think this show is going to draw.

Adam Sowerguy
Manager.

NEW ACTS

Joe Niemeyer, Doris Walker, Six London Tommies, song and dance act.

Gene Barnes and Meyers (formerly of Bingham and Meyers), 2-act.

Jerry Goff, former baritone lead with "Strike Up the Band," is rehearsing with Stanley Vabelas, tenor, and Earl Leslie, second tenor and pianist. They are building the trio for commercial broadcasting.

"Blondes and Brunettes," 10-people flash, eight women and two men, recast.

Jeanette Hackett in a 10-people dancing flash.

Eddie Leonard, the original, in a 12-people minstrel act.

Garcia Sisters, formerly Dallas Walker Trio, now sister act.

Christie and Nelson, with man, now three-act.

Marjorie Seltzer, ingenue in musicals, and Chester Fredericks, two-act.

Dave Kramer, whose split with Jack Boyle recently dissolved one of vaude's standard comedy teams, is returning as conductor and m.c. with his own band turn.

Partington's Coast Stay

Los Angeles, Nov. 25.

Jack Partington, Publix stage producer, is assigned to remain out here and look over the first six eastern units routed to the coast.

He may remain indef to fix up the units if necessary and also produce special overture presentations at the Publix theatres.

NEW ACTS

VANESSI (5)
Dancing and Songs
17 Mins.; Full (Special)
Palace (St. V.)

Attractive looking dancer is around again, this time assisted by a male quartet who sing and hoof a little. Otherwise, the act is very much on the type of this girl's former turns which generally have been okay.

Not overburdened with clothes, Vanessi has gotten away from her severe coiffure and peacock dance, but continues to twist those hips around to keep the average witnesser intrigued. She perhaps looks better than at any time previously, with practically every number carrying a distinct hint of an out-and-out cooch. It may not be especially graceful but it's what they like. Vanessi is smart enough to listen. Rather a shame in a way as she does nice kicks and probably could do a standout routine with a boy. She's evidencing that kicking ability in her opening number.

Male quartet fill in nicely, hot tunesters who gather around a piano during a switch in set. This leads into an exaggerated skirt dance by Vanessi, based upon a rainbow idea. Manipulation of the long train effective.

As currently running it's a good act in which Vanessi's appearance catches immediate attention and her dancing sustaining that interest. Meanwhile, the boys entertainingly take up the waits.

This turn won't have any trouble anywhere. *Sid.*

GENE AUSTIN
Songs
10 Mins.; Full (Special)
Palace, Chicago

Victor's topnotcher intermittently takes a flyer into the varieties, or perchance the film palaces. He is rated a name and a draw and one of the best popular crooners in the profession. His present routine has an idea behind it incompletely developed. That idea surest route to more substantial returns than Austin got at the opening matinee.

One of the new combination Victor electrolas is in the background, while Austin through a microphone sings softly with the voice emerging in volume. By the simple device of extending this valuable thought to show with some detail and explanation how records are made, Austin can build a turn with novelty, and perhaps comedy, thereby achieving a wider scope.

His present choice of selection leans entirely to quiet ballads of a not very popular or half-forgotten type. While it is true that Austin is identified with just this sort of thing there is plenty of area for improvement of routine.

Austin makes a neat appearance in frock trousers and black jacket and his smile, with which he was somewhat stingy, is winning. He can, he should, and if bringing to a consummation the meritorious idea already present, he will do a very good act. *Land.*

Jean and Hazel KENNEDY
Songs and Dances
10 Mins.; One
58th St.

They started off with a little sister harmony that just sounded so-so and it didn't look so good for the Kennedys. Then into dancing and a bit of comedy, and in the closing minutes of their turn they scored cleanly and emphatically.

One girl whistles a little. The other has a natural inclination to clown and does it well, especially where she works in an eccentric ballet.

Pleasing workers; have plenty of pep and flashed talent that will work them higher than they are at present. *Mark.*

MARY LEWIS
Songs
16 Mins.; Full Stage
Palace, N. Y.

Former "Follies" principal who graduated to Met opera and is now at the vaude Palace No. 3. This particular Sunday night attendance seemed awed by her presence, which state of mind gradually wore off as the selection of songs became a bit too heavy for the Broadway taste. That initial impression may have been due to Miss Lewis's appearance, for she is striking looking.

Three songs wound up in an applause quota which left it strictly up to the performer as to whether an encore was warranted. She chose to come back. However, what really wasn't her fault was still another number forced upon her by Ted Healy as m. c. Miss Lewis could hardly dodge Healy's insistence gracefully, so she can't be blamed for not only impairing herself but the show as well. That final selection was "Carry Me Back to Old Virginia," which well nigh left the rest of the vaudeville evening becalmed and Healy must take the blame.

Miss Lewis is not for vaudeville at large unless she's willing to sing down to her audience. The merits of her voice don't count when it comes to singing thrice daily. It's sufficient to impress this type of gathering with the selection of numbers the most important item.

A pianist accompanies and for one week at the Palace Miss Lewis registers as just what the booking office probably figures—an emergency headliner. *Sid.*

MELODY LAND (8)
Musical, Dances
13 Mins.; Full (Special)
Jefferson

Act looks more expensive than it's worth. Carries five girls and three men, mixing songs, instrumentation and dances. Just an ordinary flash, lacking too much.

But two worthwhile numbers in the turn, both toe dances by two girls. First is best, girl mixing taps and eccentrics on her toes.

Opens in gypsy camp setting. Some songs and instrumentation and it moves along ordinary lines. Perhaps would have been better had they remained in the gypsy camp.

Girls mix singing and sax playing. Two of the boys are straight vocalists and accordionists. Other an oke hoofer.

PALACE, CHICAGO

Chicago, Nov. 22.

Barry and Whitledge the smartest man and woman act to play the Palace since Barry and Whitledge. And one of the few acts of any description capable of halting the show at a Saturday matinee within recent months. Those Saturday matinees are getting notorious for the somnolent attitude of the figures occupying the seats.

It seems to depend a good deal on who opens the show, and how, whether or not the Palace guests come to consciousness before the afternoon's over. In this respect the current bill is excellently equipped in the graceful person of the wonder-working Con Coleano. He compelled the sleepers to pay attention and tribute as he lightly performed the unperformable.

That unusual family, Ma, Pa and Junior Wysse, spilled themselves on, off and over with a demonstration of the Darwinian theory of inherited characteristics. What the grandsons will be able to accomplish in the way of trick acrobatics should be interesting. Students of such things might make a note and watch for it. Meanwhile the turn is right up the 1931 alley.

Gene Austin is the headliner this week, coming from Cleveland and Cincinnati, where he meant something to the R-K-O figures. Marty Bloom is stirring things up along the route with numerous tie-ups, exploitation stunts, etc. All of which will help. Austin has been number one on the Victor list for a long time.

On his previous appearance in Chicago, Austin was handicapped by a poor act. To some extent that is still his handicap, and changes should be made and the turn strengthened before he hits the important eastern spots. He seemed a bit nervous Saturday (New Acts) and did only fairly well.

It would be easy to say of Barry and Whitledge: "This is what vaudeville needs. Give us more of them." Entertainers who are a lesson to observe in the fine arts of timing, accentuation and composure. They purvey that precious thing, intellectual hokum.

For a show closer there was the heavily scenic, special conducted and effective trio, Raye Ellis and LaRue.

Business poor on the afternoon of Notre Dame-Northwestern. *Land.*

STATE

With Bobby Grice and her 14 Bricktops, girl band act headlining in fine style, this week's vaude layout at the ace Loew stand rates with the best the house has held in recent weeks, as regards diversified entertainment. Screen feature, "What a Widow" (U.A.) has about exhausted its drawing power on Broadway, with biz Monday night not up to the regular average, about 10 rows in the rear of the house being unoccupied.

Only lull on this bill, on the whole class neighborhood house variety, occurs during Bob Hall's turn. Spotted fourth Hall dragged his routine out for 20 minutes, creating prose poems out of anything and repeating himself frequently.

On two occasions at least Hall admitted in rhyme that his talents are a gift and kept piling it on, spouting his hillbilly kind of poetry about President Hoover, Bob Hall and any requested topic of the day, most of it a meaningless jumble.

Opening turn held the Yocobis, Latin troupe of expert teeter board acrobats, who do their stunts in a manner that is little short of sensational most of the way. Keeping three of the boards in operation, these teeter specialists, consisting of seven men and two women, go far beyond most acts of this character to inject a punch. In addition to a triple somersault from the board to a chair catch, the Yocobis have a four-high shoulder stand catch with one of the women as the topmounter. It's a first rate ice breaker for any vaude bill.

In the deuce spot Craig Campbell, tenor, accompanied at the baby grand by Allan Stuart, knocked off four songs in a way that spelled class. Avoiding the frequently heard pops, Campbell stuck to a semi-classical group, his best being a new one titled "Somebody's Knocking at the Door to My Heart." Selections from "Vagabond King" and "Pagliacci" sent him off with a fine applause score.

William Edmunds and Co., in a well-mounted comedy skit framed around a phoney talking picture testing laboratory which gives the two women in the act fair solo opportunities. Edmunds gets plenty of laughs as the thin veiled plot unwinds. Supporting cast lends able assistance making this sketch, "Taking a Test," worthwhile for the class neighbs.

The Bricktops are a band act consistently pleasing, the girls making a nice appearance and putting over difficult arrangement of pop and classical selections. Several of the girls have solo specialties and deliver. Miss Grice directs her redheaded musicians in showmanly style, and as a closer throws in some creditable eccentric hoofing.

86TH STREET

New departure in m. c'ing is the feature of this four-turn layout, Larry Rich and His Pests, functioning throughout the show and supplying a series of comedy bits in cooperation. Rich has abandoned his band and split up what was a 50-minute revue into a running fire of laugh bits that spans the whole stage entertainment.

Scheme is an elaboration of the single comedy bit sometimes used by masters of ceremony once in a show, only here assistants are used. One bit as part of Rich's announcement of the following act took up seven minutes, and others ran to three or four. Before the performance is over the audience has had plenty of the same thing, but the arrangement has one sure asset to recommend it—it does insure a good comedy element in a show.

This particular program was a fair spot to try the idea. Outside of Rich and his company the show had little low comedy, the laughs being of the quiet sort. Returns were favorable, Rich taking a genuine invitation to curtain speech at the end of the performance Saturday afternoon.

Rest of the bill is likeable, opening at high speed with Nellie Arnaut and Bros., new billing for The Arnauts, related to the Arnaut Brothers of bird flirtation fame and doing an imitation of the originals. Trio are acrobatic violin players, two young men and a very personable girl who does nicely both as a dancer and later in the chirping flirtation bit. Opening here and can carry a stronger spot almost anywhere.

Sybil Vane, straight singer with piano player, a dull spot No. 2. Billing makes this a return from abroad. If that correctly states the case, the singer is all out of touch with American vaudeville. She makes an attractive picture in two changes of evening attire, but no single woman can get past at this day and date with a medley of Victor Herbert standards and "Little White Lies" for a finish. Opening is a poor introduction, with the accompanist playing a long solo before the singer's appearance. That brought her on cold, and the audience never did warm up.

Bit of clowning here by Rich was a capital preparation of Charles T. Aldrich, veteran of the specialty stage and, strangely enough, a novelty in modern jazzified vaudeville. Speed and surprise make Aldrich's the fastest kind of specialty. He does less than 15 minutes, but packs a startler into every other minute. Lightning changes, mystifying make ups for impersonations—one done in a flash in view of the customers—and a comedy bit of trained beards make up a unique routine of naive entertainment.

For the finale Rich goes into his own comedy medley, a collection of nut bits packing laughs, but here rather overdone as to time, following the comedian's recurrent appearances for nearly two hours. However, the scheme is neatly worked in pattern, the earlier material serving as a build-up for climax laughs. For example, Rich works up early by-play with the bassoon player in the pit, whose ump-pa gets into the bits as an effect to razz the comic, and at the finish the twist is elaborately used for tag laughs in travesty episodes.

Throughout Rich radiates fat man good humor, serving as the butt of all manner of self-kidding cracks and builds himself with the mob, his stuff being fresh and unhackneyed. Worth noting in measuring his performance is that he doesn't essay a travesty adagio, an omission that is in itself a novelty. Eight people in the turn—four men besides Rich and three girls, one a dandy acrobatic tap stepper and a looker.

"The Cat Creeps" (U), feature.

Business this Saturday afternoon about average. Eddie Pardo out of this performance. *Rush.*

ALBEE, BROOKLYN

More on the stage than the screen for the Albee's opposish to contend with this week. Inconsistency of the film supply makes this house typical of the R-K-O combination theatre situation as it now exists everywhere. The stage shows must hold up two ends when the talkers droop at the Albee.

Currently Ken Murray and Billy Gaxton, heading a four-act bill, are strong enough support for the picture, "The Cat Creeps" (U). Nothing lacking in the four turns, with the final two contributing a strong comedy climax. Murray had to come out at the end for a speech. He's as understandable in the neighborhoods as at the Palace, apparently, and that means plenty to a vaude act.

Foster, Fagen and Cox deuced, as usual, in the combination booking with the Murray turn. They did well enough on harmony in their own spot to secure a fair reception upon returning with Murray. This was the only act of the four without a girl, and the opener, Helen Brown with an Albertina Rasch ballet, is all-femme.

Miss Brown's dancing production is the same with which she came into vaude two years ago from "Three Musketeers," and probably also with the same girly line from that show. She still uses the Ziegfeld billing in the lobby. Best of Miss Brown's two solos is her toe opening, started and helped by a song. The tap specialty in the center of the act is by far the lesser of the two. After their own pair of numbers the Rasch girls are on as background for Miss Brown in the finale. She is elevated again for this closing and again a graceful girl. The toule skirt then seems to exaggerate plumpness and should be changed for something more snug.

Gaxton's office sketch had the audience laughing all the way in the next to closing. That a sketch can still get by is due in this case to the quality of playing by Gaxton and his boy foil, Georgie Haggerty. Not so long ago that Haggerty was stooging for Frank Fay. Now he's an excellent line reader, probably mechanical, as this part denotes, but effective when given something effective to say. He should come along rapidly from now on, with the work opposite Gaxton in this sketch fine training for any young comedian. Gaxton now knows all the tricks of light comedy.

Albee's big main floor held a steady average of three-quarters or thereabouts Saturday afternoon, fair for the house. *Bige.*

58TH STREET

For a five-acter the show in this neighb Saturday was packed with laughs and that helped considerably.

Ran pretty well for a small layout. Purely vaude in entire construction, which helped sustain the belief that a vaudfilm show of a five-act nature can fill the bill if it has sufficient comedy wallop.

The 58th is trying to get somewhere with its orchestra, led by Joe Lombardi, and is sort of modest director who doesn't shake his hair and clothes off. Band in uniform, numbering 12, play topical numbers, and well. One sings, nothing flashy but vocally enough to diversify.

Bob and Lucy Gillette opened. The Gillettes are jugglers. Have been around some time. First as the Bob and Lucy combo and then Lucy by herself. With Bob back doing a few comedy tricks it helps a lot and is more of a build-up for what Lucy does in a straight way. Following were Jean and Hazel Kennedy (New Acts), who clicked and earned everything that came their way.

Lou Lockett and Peggy Page started things off zippily, with hoke by supports helping immeasurably. Dancing and comedy in a generous dish served to score a big hit.

Jack Flynn and Ted Macke, a two-man team, with a comedy style familiar to vaude, yet somewhat brushed up by this pair, goaled 'em. Flynn does the comedy, plenty of slapstick and rough hoke, but rolls it across in fine shape. Then Rae Samuels.

Gotta hand it to this lady. Any old time anybody thinks she's gone back, they're off. She looks better than ever with thanks to a modiste that dressed Miss Samuels up like a million. And showmanship! Miss Samuels just oozes it out in heaps. And pep and animation; a gingery, breezy, wisecracking mannerism; monologing one minute and singing the next even to working in a bit of sentimental lyrics that showed how easy Miss Samuels can step along these hectic days.

The "Wish I Was Back in My Little Flat" and the impressions of the two kinds of mammas were two standouts. Miss Samuels all told never appeared to better advantage.

Also on the screen, Pathe News and a Knute Rockne football short. *Mark.*

PALACE

(St. Vaude)

Palace is having its troubles this week, and the exiting lobby squawks were plentiful Sunday evening. Probably too much dancing, with the acts taking too long to get rid of what they've got to sell. Actually only six acts in the lineup, with Ted Healy as m. c. and doing an afterpiece accompanied by his troupe, for which the pit band is on stage. A total of seven acts throughout, which Healy, following Lou Holtz in this post, is on and off. Healy belongs to that comedy contingent of Holtz, Murray, Frisco, etc., who, if somebody ever hides their hats, won't be able to work.

Healy's punch laugh came early. On his first appearance, in fact. A bit with the two well-dressed girls winding up on some rough profanity for the kick. Thereafter it was a struggle for the comic, who dealt the show a deadly sock when he insisted upon Mary Lewis (New Acts) doing a second encore after the audience had left some doubt as to whether it wanted any extra selections from the operatic girl. This happened No. 3, and the bill never really recovered from the bad judgment.

Art Frank's troupe closed intermission. At least they were a semi-final, Healy pulling out a nifty kid stepper, who had to pile it on right on top of Frank's hoofing, and suffered accordingly. Frank was at this house with the same act last May, which possibly is a tipoff on vaude's main worry as to where are the future acts to come from? Palace is continuously finding it tough to dig headliners, and Miss Lewis was only secured at the last minute. The matter of acts is most acute at the Palace, due to the extremely limited break-in date. There are practically no spots where an act can hold dress rehearsals any more, and they can't or won't go into the Palace "cold." It's serious as regards this house, and getting more so all the time.

Frank's comedy A. K. characterization found favor with the usual capacity Sunday night throng. Dialog is badly in need of revision, as it runs to punning, and mostly bad bromides at that. Frank is solely saving the act on his gyrations as the G. A. R. vet and his dancing, not enough for a turn carrying 10 people, three scenes and doing 26 minutes. Anyone of less capabilities would die with the act as it stands, while attending to the chatter would increase its value 50%.

Lovejoy Dancers opened, a combo of two boys and five girls in a mixture of ballet, eccentric and acrobatic terpsichore. Looked well and fitted.

Radcliff and Williams, colored, deuced to special returns for the former's double-voiced ditties. Radcliff has been around a long time, evidently has a new partner and, according to "Variety" files, has made enough minor refinements to shape up as presenting his best act to date. Colored duo had no trouble scoring in this spot.

Fritz and Jean Hubert opened the second half doing their pantomimic drunks to falls and slaps which are out of the ordinary. Non-revealment of one member as a girl until the finish continues to hold its value. Vanessi (New Acts) trailed, after which Healy trotted out his own conglomeration. This included an apache duo, who also uncorked some extremely rough handling of the girl. Provoked a couple of gasps, but the similarity, which was constantly cropping up throughout the bill, kept hurting the show as a whole.

Art Frank came back at this time for a Frisco impersonation, while one Healy stooge, and a good one, of whom there appeared two or three, did a comedy recitation for the usual wrestling climax with Healy. Latter may not know it, but Ken Murray hasn't helped these present antics any for the Palace. Girl acrobatic dancer, who seemed to have a grouch, was also on for a cross-legged split.

Just a slump week after a string of good ones. Or if they weren't so good, Holtz was making them look that way for four weeks. *Sid.*

R-K-O UNIT

(Chester, Bronx)

Plenty of variety in this four-act layout. It registered with a good house Thursday night (20). This unit, headed for the R-K-O west intact, has the first three acts with one or more people doing acrobatics, with pinwheels predominating. As the Kikuta Japs, on first, stand out on the acrobatic stuff it might be well for the following turns to eliminate the hand springs and stick to their comedy or dancing. Otherwise a strong bill for the houses for which these units are framed.

Fourth Joe Browning, doing his familiar "Timely Sermon," proceeded to click consistently with his topical monolog. He did 20 minutes out of the 65 allotted the unit. The Japs have a speedy routine of acrobatics in front of some eye-filling drops. Troupe consists of seven men and three women. Some comedy is thrown in through

(Continued on page 43)

CAMEO, J. C.

(FOR CHILDREN)

Jersey City, Nov. 22.

Theories without the background of practical experience can't help the theatre biz advance to a solution of the kid problem. That's proved at the Cameo. If this Fox experiment of an exclusive program for kids, on a continuous basis, offers the industry anything, it is only to accentuate the kid problem. Rates are special at 10 and 20 cents, but theoretically or otherwise, it looks a flop.

The 20 cents at the Casino is for adults. Three two-hour performances daily. Hours, 9:30 to 11:30 a. m.; 1:30 to 3:30, and 3:30 to 5:30 p. m. On the second day after the fifth program when caught, the total customers since opening Friday (21) had totaled around 1,200. Kids come mostly alone or adults bring them. Of the 900 customers Saturday afternoon for two shows, about nine were adults.

Kids, adults or arty, entertainment on the exclusive for any one species doesn't make the full b. o. complement. Maybe because entertainment is universal.

All the glamor and appurtenances of a civic project accompanied the plans for the opening of the Cameo. Every possible educational and charitable organization in Jersey City was tied in on an educational end. But with a nut of around $300 a day, the house on its first two days stands a loss of about $450, without figuring advertising cost. This is considering Saturday, the best for kid customers.

While active management is lodged in a regular theatre rep, a big say-so has been handed over to civic and educational birds in selection of programs, etc. In that selection was a newsreel that showed how happy prisoners are at Sing Sing. Another was a song cartoon, "The Prisoner Song." The feature was "The Break Up," a scenic travelog, wherein the lecturer talks highfalutin and above the kids' heads.

A trailer comes along to tell what "blase Broadway" thought of a next feature. Considering it's for kids, that's peculiar. Altogether neither education nor entertainment. It's hardly conceivable the two could be blended for a theatre market. The same stuff in a school house could be recreational. That depends on the school. In a theatre it's offside. That's because the school atmosphere offers a comparison against its own rigidity.

On the management end there's the question of shows at 9:30 in a residential section. Rather drab residential section. Of the 80,000 kids attending schools in Jersey City, one-third attend in the afternoon. Rest in the morning due to crowded conditions.

No doubt about that morning show being a flop and with only 900 on a Saturday afternoon the section and its draw speaks for itself on other days. The house seats 1,435 and is stadium type, but nothing to excite kid interest or anybody else's. Drab and cold looking spot inside and out. For an exclusive clientele of any kind the house is too big at the.

Nothing on the program new in film except possibly "The Prisoner Song," short cartoon novelty. Considering that the natural glamor of films as of years ago is worn, that's a setback to begin with.

The Board of Education and other civic bodies comprise an advisory management board. How that worked on the guarantee theory was that only 100 showed up for the opening. That's considering that every organization from the boy scouts to the visiting clergy were part of the management plans.

Here's a list: Business Women's Club, Girl Scouts, Boy Scouts, Church Societies, Junior League, Parent-Teachers' Society, Chamber of Commerce, Children's Society, Board of Education, Professional Women's Club.

As plans went, it was all but actually pushing the kids into this house, and extensive advertising went on in two or three surrounding cities like Bayonne. Maybe around $600 or $700 spent in those Jersey sheets that way to ante the house nut for a $1,000 loss in two days. There's a psychology to figure that anybody could think dragging customers from other cities away inland to Jersey City for a show of any kind. Tough enough to get here from J. C.

Jersey City is known for its beer, politics and factory promoters.

The school board, through its teachers in schools, plugged the opening and the program. A former school teacher and secretary of the S. B. is the p. a. Her mother was a former v. p. of the Women's Club, and she is an active church worker. To get free paper space Miss Brown, local Jersey City "Journal" columnist, was appointed special p. a., and some plugs came by way of the clergy.

Withal the Cameo begins in the red on Jersey City's civic pride both ways. That means some theories are good and some are bad. In J. C. there nothing at all. Experience still the greatest teacher. And in show biz that means quality entertainment in regular style

Shan.

ROXY

New York, Nov. 21.

Surprise here this week is that no special effort was made via dailies to draw attention to "Just Imagine" (Fox), week's screen leader. Picture is getting much less exploitation attention than "Big Trail," although generally deemed as important by film department attaches.

Otherwise, it's a normal Thanksgiving week program outside of the de luxe show layout being trailerless. Overture presentation includes a Pilgrim tableaux followed by a "Turkey Trot" number employing the standard 32 Roxyettes. Girls are dressed to fit, spreading into a line from a gobbler formation to simulate the spread tail of the symbolic bird. Won applause recognition as did the routine by the girls, both deservingly.

Newsreel here now a joke, which shouldn't make the Movietone crew feel any too good. Situation is the same at present as exists at Paramount. Neither of these newsreels is getting a break in the ace New York houses of their circuits. Roxy clips this week are but two preceded by the "Mr. Courage and Mr. Fear," propaganda footage.

Main stage flash is titled "The Hunt," with the ballet corps impersonating the hounds, specialists simulating the fox and the rest of the customary retinue. Outlay includes scenes in "one" and full stage, which are well costumed and lighted. Applause punch is an adagio trio who do some excellent tossing of the femme member and have thought out at least one new swing.

With the screen leader slipping past the hour and a half mark, the full program is 19 minutes over two hours.

Business good downstairs for Friday afternoon's first full show, but light in the loge and upper regions.

Sid.

WARNER'S

(NEW)

Huntington Park, Cal., Nov. 18.

This is the first house to be erected by Warners on the coast under its proposed expansion policy. Other towns in which Warners is setting its flag and where construction has started includes San Pedro, Sacramento and Oakland, with two going up in Beverly Hills and Hollywood.

Warners' lineup of theatres for next year looks imposing, taking into account the three stands now operating in the Los Angeles division and Santa Barbara, Whittier, Fresno, Aberdeen and San Bernardino.

In going to Huntington Park, suburb of Los Angeles, but a self-governing principality, Warners grabbed what should prove a well paying spot. Besides the 20,000 population in the town proper, there is a drawing area that extends from the southeast portion of L. A. to Long Beach, with thickly populated villages in between.

Huntington Park has been, for a long time, a stronghold of Fox West Coast, with that circuit operating the California and Lyric there. Not another picture house in town until Warner's. The breaks should favor the latter for several trade reasons.

West Coast with its two houses is divided against itself, forcing one of the houses to play second runs. West Coast's pick of films comes from Metro, Paramount and Fox, compared to Warner's announced field range, that will bring first runs to this town from all the other major companies. Also it means that Warners will need but two pictures a week, on a split policy, to West Coast's five on a three and two split over both its houses. That's an edge for Warners.

The newness of the theatre is a factor. From the way the burghers turned out opening night it looked like a county fair. Official dedication was made from the stage by the mayor.

Warner officials all there, with Jack L. Warner putting in an unexpected appearance after arriving from the east a few hours before. Moe Silver, Warner's general theatre manager on the coast, m. c.'d the dedicatory exercises and surprised everyone with some well placed gags and a good address. Several stage celebs appeared. A smart sentimental touch was lent by Jack Warner, Jr., who went on after his dad with a few brief words that got him applause. With Pop Warner taking a bow from the audience, Frank Fay's opening crack was that he was a nephew of the family.

House proper is built along modernistic lines. Seating around 1,500, the layout is comfortable and neat, but not lavish. For Huntington Park, it's a deluxer in caps. B. Marcus Priteka, the architect, did a good job on this house, for not as much dough as he has had to spend on some of the bigger theatres he's handled on the coast.

Premier program was topped by "Life of the Party" (WB). Cycle of shorts began with a dedication trailer followed by a Universal newsreel, "Looney Tunes" comedy, and a series of local shots around Hungtinton Park of yesterday and today. Good local interest.

Acoustically the theatre is near perfect. Western Electric sound equipment went over clearly all over the house. Seating division gives the main floor about 1,100 with the small balcony taking the rest.

House will be operated on a three shows a day schedule, with one matinee and two shows nightly. Mats are in temporarily, it's understood. After the house gets going, afternoon trade is not figured upon.

Admission scale runs to 40 cents, with an extra dime for loges. Sunday-Wednesday split. Carl Walker, formerly of the Orpheum, L. A., manager.

Span.

IMPERIAL, TORONTO

Toronto, Nov. 22.

Well-oiled and nicely-balanced stage presentation will again put Imperial on the black side of the ledger this week. Jack Pepper again m. c. in his fourth week and annoying nobody.

Horace Lapp and concert orchestra in pit offer pop medley with trumpeter and saxophonist soloing. Curtain parts on full stage with immense cake in center backed by great clock which is upheld by two golden figures. Girl rises from cake and does an acrobatic with pit orchestra still accompanying. Ballet remains hidden at cake base, somersaults to foots on completion of single and goes into linework. Girls colorfully costumed and wearing picture hats.

Ross and Edwards headlined as funmakers and register heavily. Boys have a nice appearance and delivery and score on fake English accents tinged with East Side colloquialisms. This pair never slows up on timing and palm-pounders reluctantly let the boys go after several bows. Only bull was having orchestra take places on stage as boys gag.

Jerry Coe folows with accordion and later goes into tap, still fingering the ivories. Drops his instrument and goes into a slow motion number. Pepper introduces Lillian Slade and pulls "the girl from my home town" gag. Girl in coral gown and shoulder-length curls goes into "I'd Do Anything For You" using Pepper as foil. Encores with "Oh, Baby, I'm So Afraid." Good-looking brunet, girl has whole dimple battery working and goes over big with her unspoiled charm.

No action on stage and gold-dust twins supporting huge clock slowly comes to life, as audience appreciatively applauds. Roma Brothers, with bodies bronzed, do no more than 10 minutes of strong-man stuff, but all of this is dramatic and tense and boys are brought back for three bows.

Olga Morselli follows with Gounod's "Funeral March of the Marionettes," with orchestra and ballet coming in on finale. Pepper, in full stage, sings "I Still Get a Thrill Thinking of You." Femmes keep applauding but ballet, in silver and green dresses with silver pom-pom headdresses, come out for finale with girls going into alternating high kicks and splits and entire company coming out for final bow.

Audience in good humor. Feature is "Laughter."

Sinclair.

ORIENTAL, CHICAGO

Chicago, Nov. 14.

"Hell's Angels," opening at the Publix-B. & K. United Artist across the street, had its sad effects on the Oriental boxoffice. For the first time, in a great many Fridays, it was possible to find an empty chair downstairs at the first show. This despite an excellent newspaper break for the main draw this week, the Godino Siamese Twins.

Two boys and their brides close this week's "Melody Menu." They roller skate, dance with their brides and give a bit of their personal history, but beyond the freak idea the entertainment is drear. After their first appearance, this house and audience, notable for their extreme warmth to all class of acts, remained passive.

In the chorus offering Ainsley Lambert has collected a line-up of precision dancers, who, to the astonishment of all, wind up with an xylophone ensemble. Maybe the 11 xylophones played by these femmes was faked, but if so it was beautifully done.

"Melody Menu" takes its timely name to gown the orchestra in white hat and aprons and allow the same chorus line to dance with frying pans in their hands, all rather sweet entertainment.

Benny Meroff, in one of the intermissions, comes through with several impersonations and acrobatic hoofing.

Laypo and Lee, two men, out with a big book giving correspondent lessons in how to become an acrobat, good for many laughs. Their grotesque positions and strange falls, and constant reference to the book makes vaude anywhere.

Hyde and Burrell, with a hoke number, possibly the strongest offering, although reesorting to fall-apart instruments and other old standbye gags. Back for a curtain speech, being the only ones of the P. M. to be afforded the honor.

"The Bad Man" (FN) feature. Business fair, which is a let down for this house on this particular day.

5TH AVE., SEATTLE

Seattle, Nov. 20.

The Galveston beauty winners, Dorothy Goff as "Miss Universe" and seven other girls, make the "American Beauty" Idea of Fanchon & Marco, current, something different from the usual. Coupled with beauty, the lure of William Haines in "Remote Control" on the screen, and you have the combination that made the week a good one. There is something about the word "beauty" when applied to a woman or a gal that attracts both sexes.

The show makes an eye appeal deluxe. Girls in the line dance. Comics do tumbles, and there is adagio, in group, too, and the finale is a spectacle with "Miss Universe" the centerpiece.

Charley Huff of Huff and Huff, dance team, doubles as m. c. and he talks well. Dorothy Goff makes entree on a a pedestal, after the other girls did some parading. She can sing in a blue voice remindful of the South.

A Japanese girl as "Madame Butterfly," soprano. Toots Neville is nimble and full of rhythm, dancing upside down as well as at any angle. A novelty by the line girls gets by for a big wallop, showing pygmies and skinny things against a black background, which hides the motive-persons, also dressed in deep black.

Eddie Hanley and company do some slap stick, bringing out a job-lot of laughs, most of the stunts being acrobatic for low comedy. Huff and Huff in colorful adagio wind up the specialties.

A few words from "Miss Universe" about the Galveston affair or something in general would help to hold up the angle that is headlined in this unit. There was something lacking in the exploitation that would seem possible with such an individual in the village.

While the girl can talk, she was limited to some parading and the song. This, too, after announcer said she would disprove the old adage of "beautiful but dumb." Better cut that "dumb" remark, for it is negative and the song proves nothing on that score, while a little talk, in addition, might.

Trepp.

CARTHAY CIRCLE

(Lyman's Band)

Los Angeles, Nov. 20.

The Carthay had another of those $5 openings this time; no deadheads; everybody paid, including the Fox West Coast press dept. FWC was out for at least a $4,000 gross, and got it.

Occasion was the local premiere of "Min and Bill" (M-G), the Marie Dressler-Wallace Beery comedy switched in here, displacing Will Rogers' "Lightnin'" (Fox), the original assignment.

Abe Lyman's crack band, playing out their old contract with a new term not commencing until after the first of the year, readily explains FWC's eagerness to secure this aggregation's services indefinitely. Lyman's is unquestionably the best stage band west of the Rockies and has a presentation which, while necessarily limited on the conventional rising rostrum, would give keen competition to kindred versatile combinations which have greater stage leeway.

The Lyman appeal is strictly on its extraordinary arrangements. Here's the paradox of a band which requires no versatility fanfare nor hokum to impress. In his arrangers, Herb Taylor, Arthur Johnston and himself, Lyman possesses his band's primary assets, excepting, of course, the team's basic skill as instrumentalists.

Lyman, through three recent changes of features—"Holiday," "Just Imagine" and now "Min and Bill"—has evidenced a consistency along these lines which, if it were feasible, might be an excellent pattern for contemporary stage bands.

Lyman is sandwiched in after the newsreel and the Walter Disney Silly Symphony ("Winter") and the M-G-M "Fisherman's Paradise," short. That comprised the first half. The feature was screened in solid the second half, followed by the usual premiere fol-de-rol with Lew Cody introducing the screen cast. No lack of sincerity in the Marie Dressler recognition, although Marjorie Rambeau's "my dear public" speechlet indicated that the ex-legit is becoming impressed with her fan mail.

"Fisherman's Paradise" will be a pattern to all future type semi-educational and travelog short makers, and you may now expect a barrage of comedy discourses.

The Lyman act opened with "Body and Soul," the English oddly rhythmed piece out of which Lyman gets variations and graduations which will surprise Jack Hylton, who originally "started" and featured the piece all over Europe. Skin Young's vocalization, ever effective, became downright banal because of that pash "pome." Silly for Lyman to pull that on the sophisticated first nighters, it's even too much for the peasants.

In Ted Dale, the xylophonist, Lyman has not only a soloist of merit but a genuine personality. Phil Neeley and Vern Bushway also figured in specialties.

Abel.

CAPITOL, NEW YORK

New York, Nov. 21.

Capitol is heaviest on the screen this week and will do biz from that end. Place was loaded Friday night for the Marie Dressler-Wallace Beery talker, "Min and Bill" (Metro), indicating possible h. o. of the picture.

Stage unit, "Mexicana," didn't matter much either way by standing up as pleasant entertainment and not standing out especially as a presentation. Mostly flash scenery and costuming, rich enough without shocking the eyeball. It stars a vaude two-act, Barto and Mann, and features a Mexican setting.

Stager took the customary picture house producer's license with his theme. In one scene, announced as a Mex fiesta or something like that by the m. c., the ballet opens to a tune that sounds more anything than Mexican. A prima delivers a chorus that could pass for pure Spanish and a dance team does an Argentine tango.

Barto and Mann, tall and short, perform their dance routine before the traveler just ahead of the finale. Midge of the team, counterparts of Rome and Gaut, or vice versa, is an exceptionally tricky dancer. His rangy partner's altitude is accentuated by contrast and more so in the closing number when he gets into rompers. Friday night they hit easily.

Band is on the stage in the Spanish garden opening. Here the 32 Hale girls again exhibit the most striking presentation costuming on Broadway. The four show girls' velvet gowns resembled those in the "Vanderbilt Revue" which closed last week, but the other 28 looked original.

Dorothy Berke and Leon Barte are the tango team. It's difficult to look unusual in a dance that died for practical stage use in the variety theatres a couple of years ago. Berke and Barte just manage to slip enough grace into their version to snatch a good hand. Trina Varella, the prima, is on briefly for the one song. Anita Margo, Spanish sister team, appear for as short a time in a castinet routine.

Dave Schooler, the m. c. best liked by Capitol crowds, paced the band through a novelty number that missed on mishandling. Musicians need more material than they were given when turning actors. It amounted to no more than an attempt at something different. Later on Schooler almost duplicated the Barto and Mann click with his own piano solo. As a wait plugger in a vaude flash act this same solo, as it would be played by a flash act pianist, would be accepted under protest. Because the m. c. stepped out to play it, and beautifully, it was a punch item here.

After his solo Schooler announced Yascha Bunchuk, the pit orchestra director, was standing in the wings, then asked Yascha to play a 'cello number for the folks. Out came Yascha with his 'cello, but it was all handled rather awkwardly. Yascha wouldn't have been standing in the wings with a heavy 'cello in his arms and wearing a dinner suit unless prepared to go on. Better to have introduced him formally without striving for false nonchalance. This way Bunchuck had to overcome audience snickers with his playing.

Bige.

FOX, BROOKLYN

The 18 players in Fanchon & Marco's "Seeing Double" Idea are nine sets of twins, seven female and two male; no mixed pairs. That's unusual and extremely interesting for a presentation, but the presence of talent in only three of nine teams restrained it from becoming much more than an idea. At the Fox the big disappointments were the Stroud Twins.

If the changed manner and style they exhibited at the Fox Saturday is permanent, the Strouds are going back instead of progressing. They are much too young to have already lost their cleverness. In this unit either Claude or Clarence doubled as m. c. He didn't bother to speak loud enough so the folks in the rear could understand. In their dancing, up to the acrobatics in the finale, the twins seemed working listlessly and careless of how they night be received. Against past performances the Strouds' tap dance here was plain time stepping. That they are now trying some talk might suggest they have ambition, but the other work disproved that.

Another standard team in this show that missed badly were Hooper and Gatchet, one in "one" and probably added to the unit for the Fox week. With this act the causes probably were different. Hooper and Gatchet's former soldier routine played itself out after several years, and now the boys are attempting a new one. It's along the same lines, only physical changes being a switch to sailor suits, one as an officer and the other gob, and absence in this act of supporting company formerly carried. But the material is critically weak. They need more than the closing yodel and comedy songs to make this new attempt successful.

Some of the twins' names were

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R-K-O UNIT

(Continued from page 41)

a phoney fall, one of the boys having a comedy gift that helps.

Melino and Davis, mixed comedy team, No. 2, get plenty of laughs, mainly through the use of grotesque clothes. Most of Melino's gags and chatter comes under the heading of released material, and his manner of working is reminiscent of Jimmy Savo. This team tries a little bit of everything in low comedy, songs and dancing, Miss Davis' hock stepping being especially good. Melino milks them for belly laffs on his final appearance in an exaggerated full dress outfit, minus trousers.

Gallo and Tisen have a well mounted musical and dance flash; Paul Tisen heads a four-piece string ensemble and Miss Gallo specializes in solo dances. Act starts slowly but picks up quickly. Away from the usual flash, this one fits in nicely. Tisen's violin solos along classical lines and Alfred Brower's skating dance meriting particular attention.

On the screen "Top Speed" and Pathe News.

JEFFERSON

Curtain went up on a small audience but by the time the last act ran off, the house held standees. Bargain prices and the publicized three hour show appears to be effective. No one act outstander in this bill and no names. Just a pleasing neighborhood layout with Bert Fitzgibbons crashing through for top honors with his gagging.

A. Duval's clever sleight-of-hand tricks made a swift opener. Duval is a fast working legerdemain, with a smooth line of gab accompanying his stunts. Most of the mitt deception is with multi-colored handkerchiefs and tapestries. Girl and boy assist.

Murray and Irwin fair in the deuce. Boys' comedy and warbling attempts don't mean much. Whistling numbers are the meat of the act. They need a little comedy in the turn.

Angus and Searle are two pairs of mixed twins in fast mix-up comedy. Maude Fulton authored the piece. Scene of act has been changed since last caught. Then it was a room in a hotel, now in a pullman. Same material, one couple playing hicks and the other a fast city pair.

Bert Fitzgibbon's low gagging was a cinch here, where that type of stuff always goes. Fitzgibbon floored them with a couple of fast cracks and his carefree style of delivery and then brought out two girls to top it. Girls were Marie Cranston, songstress, and Eileen Lee, dancer. Fitzgibbon would probably have gone as well alone with his monolog at this house.

Melody Land (New Acts), a musical flash with nothing much.

Anger and Fair had no difficulty. Anger's slapstick was strong here. Miss Fair is a corking worker on her own.

Club juggling by the Three Swifts closed. Boys throw the clubs around plenty each of the three handling them easily with one chap, the comic, standing out above the others. Patter runs through the club routines, most of it in a humorous vein and helping.

U's "Cat Creeps" feature. Pathe Sound News and a Knute Rockne football short.

HIPPODROME

Eight-act layout at the big Hip offers just a mild brand of entertainment. The kids were drawn by the Amos 'n' Andy screen feature.

House held capacity downstairs at the first show Saturday. Vaude ran 141 minutes and the feature 77.

Burns and Kissen, two-man, singing team, using their own lyrics to pop songs. Opening held the Australian Waites, topnotch boomerang throwers and bull whip manipulators. Dixie Four, colored quartet, No. 2, dressed in toppers and full dress, have a small time turn, the boys sticking to the old time Dixie songs, a calliope bit and some strutting that fails to pack a wallop.

In the trey Gilfoyle and Lange have an out-moded act, draggy most of the time. Gilfoyle bellows his released gags in a fog horn voice and makes frequent reference to that fact that he is laying an egg. Miss Lange, shapely figure, wears some nice clothes and vocalizes ballads of another day in a shrill soprano.

Bernardo de Pace, mandolinist, in Pierrot costume, has a nicely mounted turn, with two girls in hoofing specialties. De Pace gets the most out of his instrument with pop and classical tunes while the girls are adept at splits and high kicks. Fair pop house act.

On fifth Josephine Harmon with a few special songs and lots of lightweight cross-fire chatter with her pianist about her buxom figure, also left them cold.

Mlle. Rhea and Santoro with a song and dance flash turn assisted by two men and a woman, brightened up the bill. Six Galenos, corking tumblers, closed to fine results. Too many kids in house for most of the acts.

MILLION DOLLAR, L.A.

Los Angeles, Nov. 20.

A five-act bill this week with nothing flashy or outstanding, but the usual type of fare that is considered good at 35 cents. Acts get only one week and then off, but good entertainment for people drawn to this house four blocks from the best theatre district, gets by.

The Philmers, in the ace spot, doing the usual tight wire stepping and going into a fast finish with several minutes of baton spinning, steal and bow and beat it.

Chiquita, No. 2, Spanish prima donna, does five numbers, two in Span and three in English. This femme can show the hot Spanish girls a few things in charm at a lower temperature. Drew two bows and an encore.

Kajiyama, in his dual hand chalk writing, clicked because of the speed in which he put over his offering.

Next to closing finds Three Jacks and a Queen, three men and a woman act, with a routine singing and talking, comedy ukulele and mandolin number, and the three boys harmonizing. It was the best offering.

Six Blue Streaks, closing, fast ground tumbling act, start off with pyramid routine, going into usual whirls and spins for : finish. Act works in Spanish costume, and at evening show got across nicely.

Chevalier's "Playboy of Paris" (Par) with a newsreel and cartoon comedy, round out a bill. Price considered, all worth seeing.

R-K-O, L. A.

Los Angeles, Nov. 25.

All standard acts in the unit this week, but in spite of that and Jack Osterman, who heads the bill, the show lacked punch. Osterman should be enough for any bill, but he landed in town with a bad cold, and for the opening show never got warmed up until after his Rudy Vallee bit. In spite of the cold he stopped the show.

Kitaros, Japanese risley workers, opened the bill. Best opener seen here in some time and is a relief from the trick singing and dancing turns that have been coming this way as openers. Closed plenty strong and took four bows; unusual for that type act.

Eva Clark deuced it. Assisted by an accompanist, she sang three numbers. Act lacks strength, as does the majority of single singers on these four-act bills. When she last appeared here Miss Clark was backed by four boys. It would do well for her to get the boys back again.

Jack and Kay Spangler, next to closing, offer a disjointed act filled with familiar gab. Team are at their best when Miss Spangler is dancing. Her kicking is about the best seen here in moons. Unprogramed hoke acrobats help out, as does a nameless tapper. Some pointed material is needed to take the team out of the ordinary class.

"The Silver Horde" (Radio), Pathe news clip, and cartoon comedy take care of the picture appetites. *Call.*

FOX, BKLYN

(Continued from page 42)

given on cards. They were the Hollys, Elcas and Parkers. One of the Strouds introduced the others for exclusive benefit of the front rows.

Second of the male twins are acrobats in a smooth routine of hand balancing. Their turn has a startling advantage in the twin idea, with both about the same size, and the fact that the understander is no bigger than his partner. Finish stunt involves a perch and bounding table similar to that used by William and Joe Mandel. The flyer ends in a hand catch after a six or seven-foot trip through the air.

Of the girls, the unidentified high kicking twins were most effective.

That so few of the twins were capable of delivering on their own might have been offset by more helpful production. That department of "Seeing Double" is about average or less.

Fox's picture is "Just Imagine" (Fox), playing day and date across the bridge at the Roxy. Standees all Saturday afternoon. *Bige.*

LOEW'S STATE, L. A.

Los Angeles, Nov. 21.

Looks like the State believes in the m. c. thing on the stage for good. With Rube Wolf winding up three months on the Seventh and Broadway corner, Gene Morgan picked up where he left off. It was in this house that Morgan held sway for a long time a few years back, building up a draw paralleled by few other band leading conferenciers on the coast.

But Morgan has been away from these corners for almost two years. Whether he can still hold 'em should be determined within a month. Maybe some of the customers will remember the old gags, which Morgan is not averse to using, just as soon as he has no qualms about reeling 'em off with blue edges.

"Moonlight Revels" is Morgan's first show and the third or fourth Larry Ceballos production for Fanchon and Marco. In it Morgan looks and sounds good, with the audience eating out of his hand.

Show as a whole not up to par, which means that Ceballos did not exert himself. He can do better. "Moonlight Revels" is a good property because it's comparatively inexpensive. That's the answer as far as Ceballos is concerned. The F&M slogan for years has been, "get the most out of the least."

Title of this unit conflicts a bit with the theme, which is vague and elastic. George Broadhurst, for instance, does his turn in "one," whereas, if the locale had been a night club Broadhurst's stuff would have meant a lot more. The vet burlesque comic is doing the same "drunk" he's done for years, but it's still good and, appropriately spotted, surefire.

Mixed chorus ensemble of 16 starts off with a snappy formation in deluxe style. Fast opening that should have maintained its speed but didn't when Morgan followed it with crossfire patter, aimed at Freda Sullivan, pert blonde, who works as a plant in the audience. In the band's one specialty Morgan dug up the old Henry Santrey routine of musical story-telling, and it fell by the wayside.

Interesting divertissement is the "bronze dancer" by Arnold Grazer. When done right this sort of thing is always entertaining, and Grazer knows enough about makeup to make himself striking.

Acrobatic Melvin Bros. (3) show to good results while surrounded by eight male dancers, all in tramp costumes. Idea is old tramp burlesque dance, originally done in the 1928 "Scandals." Served the purpose here. Another number by the girls was supposed to describe goblins or witches frolicking in the moonlight, but from their outfits they looked like some of the Mayflower passengers. Only smart thing about the routine was the silhouette section, which led into a slow finale.

"Remote Control" (M-G) topped the screen program with an "Our Gang" comedy and newsreels completing. Biz moderate Friday afternoon. *Span.*

VOGUE

(NEW)

Chicago, Nov. 22.

When the Ascher Bros. operated this house several years ago it was known as the Chateau. Vaude and picture spot, it was one of the most profitable locations in Chicago.

Failure of the Aschers to make good was due to the fact that several of their houses were dead weight. And it was the Chateau, with its vaudfilm policy, which kept the entire circuit above water. Playing Pantages vaude, business was continuously terrific. It attracted patronage from the entire north side.

But then came the B. & K. Riviera to the north, followed on the south by the gigantic Diversey. When these two houses opened, the Aschers grew frightened that the competition of vaude at both the Riviera and Diversey would choke the Chateau. They immediately called off vaude and switched to dramatic stock playlets with Harry Minturn, in spite of the fact that Pantages held a long-term franchise. From then on it was a hopeless tale. From one of the leading vaude and picture theatres in Chicago the house dropped brutally, and finally put up the shutters. House has now been dark more than two years.

Essaness, headed by Emil Stern, has taken over the spot, redecorated in the ultra-modern manner, and sent it away with "Follow Thru" (Par) and a gala neighborhood celebration. Business was excellent the first night, with plenty of paper plastering the seats.

House's future is a problem. Neighborhood has declined, with dozens of empty stores in the vicinity. Class of trade has also deteriorated. It may take more than second-run pictures in a gaudty atmosphere to bring business.

Neighborhood remembers the old Chateau. Several residents were questioned on the vaude and straight picture policy. Everyone remembered the old vaudfilm policy, and expressed the wish to have it back again at this house. Stern's only hint that he realized that the situation calls for flesh entertainment was the presence of a neat little lobby act, two girls and a piano.

Competition here remains the Riviera and Diversey (now known as the B. & K. Century), both of which are straight sound. Besides, there is the stage show Uptown. No small spots are close enough to worry. House's main trouble is itself. It is not the question of whether it can compete with the three big Publix spots. The question is whether it can tempt the folks in the immediate neighborhood away from the radio and away from two-bits or 40 cents.

Essaness tried makeshift vaudfilm at the Center and it flopped. At the time Emil Stern believed that his circuit was through with all attempts to go flesh. But the belief among the wise boys locally is that, before many weeks are out, vaude will be a standard policy at the Vogue theatre—and it won't flop.

PARAMOUNT, N. Y.

New York, Nov. 24.

For the second time within a short period the Paramount on Broadway is playing a name band apart from the regular unit production. This week Leo Reisman's orchestra (New Acts), augmented by house musicians and totaling 34 men, is out on the stage by its lonesome, playing three songs in 10 minutes up ahead of the unit.

It seems sensible to use a band this way. Under the former system all bands were merged with the stage unit, and while now and then they blended well enough, the band itself was often submerged and wasted beyond the possible value of its name on the boards outside.

Reisman's music isn't mixed with the specialty goulash. Out by itself, in front of a handsome, subdued setting, with every chance to get over as a band and nothing else, without harm or help from the production department. Reisman might not have been satisfied personally with the results Monday evening, but if Reisman and the Publix people figured this band as a show-stopper, they were wrong. Reisman fared well enough, probably as good as any soft-playing orchestra could in a spacious picture theatre, with music that anyone would certainly prefer to dance to. The audience at the performance caught apparently chose to listen rather than applaud.

George Bancroft is on the screen in Par's "The Derelict," assuring some biz this week, and Reisman now has a name in New York that might attract. Although most of the mob that catches Reisman at the Central Park Casino's stiff grub scale aren't likely to hit the Paramount unless as followers of this band, he'll draw less of the former than the not so ritzy radio fans.

"On With the Dance," the Frank Cambria-produced stage unit, starts off with one of those themes and then forgets it. Not much difference, because three ensuing specialties keep it interesting. Evans-Bines girls are opening as dance students, with tap shoes on one foot and box shoes on the other. Mismated footwear sends them into one of the best novelty dances, purely as a novelty, executed by a line at the Paramount in a long while. About half as difficult or less to perform than the regulation tap dance on toes, both toes, but a departure, and therefore convincing. The girls' appearance in sheer black opera hose is another asset.

Herschel Henlere has two spots in the running, first as the dancing master at the start and later the punch act with his pianolog under the finale. His double-crossing switch medley stretched everyone's hands out for more and Henlere obliged with his one-man jazz band contraption. This became the base for the unit's ending, in which the girls on an elevated stage in the rear worked an exaggerated reproduction of Henlere's gimmick. More in this than in the customary flash blow-off.

Earlier the girly line was forced into an academic toe number to background the twirl and pirouette toe specialty by Zenia Makletzova, soloist. Gus and Will were on first among the acts and trimmed down to their acrobatic routine only. That's the top item in the team's vaude turn and strong enough by itself here, so good enough.

Sliced down so they're hardly recognizable were the Three Neal Sisters, singing and instrumental blondes, also from vaude but without the instruments on this engagement. Singing confined to one number. Girls might have selected more wisely under the handicap. "Sing Something Simple" is strictly a lyrical composition and can't get over on the tune unless tricked up. The Neals are not tricksters, nor do they harmonize sufficiently loud to send the words to the rear. Orchestra forgot what Reisman had preached earlier on the program and blasted the accompaniment over the trio's heads.

Erner and Fisher, eccentric dancing team, mixed, grabbed enough for an encore, and then enough again. The m. c., Frank Jenks, stopped the applause at this point to introduce Henlere's piano bit, Jenks' only announcement in the show. This house seems to be holding Jenks under plenty of wraps.

For a second chorus Jesse Crawford is again using a singer in the proscenium wall and something away from the customary organlog. Crawford's spot at the Paramount ought to be sought by the publishers with pluggers who can sing. Strong pull for any song. Crawford did some stunting in the third and last number, played in bass on the foot pedals. Looked difficult.

First of Par's commercial shorts, "Gen. Germ," is on the sheet, with Par News filling the other slot. *Bige.*

Leavitt and Lockwood, in their new seven people comedy revue, are showing for R-K-O last half of Nov. 29 week, at Fordham, Bronx.

Jules Bledsoe, negro singer, rejoined his Loew unit, Columbus, O., and will complete the rest of the circuit.

PARAMOUNT, L. A.

Los Angeles, Nov. 20.

Third stage show from the east, "Ole Virginny," produced by Louis McDermott, is lucky it has Jack Oakie in "Sea Legs" (Par) for company. "It's the weakest of the three New York units into Cal. territory, and partly made so by the inclusion of some local talent.

Compared to former locally produced units, however, it tops those, through punch of the main act, Charlie "Slim" Timblin, and the surfire material he carries. Next to Timblin, it's the Mary Read-Tiller Girls who save the unit from folding up. They're trotted out often, doing at least three complete routines, and all good.

One thing to be expected from these eastern units is well-trained ensembles and routines that show something new (at least to local folks) once in a while. Read-Tiller group is a line of 12. For the coast build-up, a mixed ensemble of another 12, who seem lost most of the time, are used mainly to back up numbers. Plus that, a harmony trio, California Crooners, who have been with the act since it left New York. Trio does soft-voiced harmony minus musical accompaniment. They are dovetailed into introductory for Pauline Gaskins, whose song and dance work is below average. During topping dance number, harmony trio backs for added effect, but through it all unit slows down noticeably.

Later on, apparently to pad, the local mixed ensemble, and the same trio, appear in a scene to back a team of toe dancers (unbilled), who give way quickly (also wisely) to a dance single, a part of the Timblin act. Roy Loomis, dance single with the Timblin act, was booked locally.

Timblin does most of his vaude routine, sermon material clicking big. He nearly hung 'em on the chandeliers at the first Thursday night show, local fans going strong for his rough-and-ready comedy.

Finale is just a "sight" proposition and not as flashy as most Publix presentations afford. It's the wedding gag carried through, with Miss Gaskins at the back and little outside of the music to give it meaning.

Smart on the part of Publix to pick big acts from vaude for units, but, in picking them, at least one other act (single, double or trio) ought to be selected as well. How can the average act from vaude, even if fairly big, carry a unit through 40 minutes without leaving it thin in spots? An above-average single, man or woman, added to Timblin and the Read-Tiller ensemble would have done the trick with this McDermott show.

Paramount is billing units heavily as "New York Stage Shows," putting that into ads, exploitation and also marquee bulbs. Newspapers are also asked to give special mention to the units.

If given a little time, which Dave Rubinoff wasn't. Earl Abel will begin to pull as "weekly dressing." A good organist, and from all appearances a good showman, Abel is finally edging into favor. He's trying gags, parodies, etc., to warm up the audiences. With Rubinoff away, orchestra overture is one of those introductory affairs, winging without warning into the news a brief talk by George Bernard Shaw.

One of those commercial shorts Par-Publix made is on current show as filler. It's the one-reel cartoon made for Lysol. From its reception there's every indication of a chance for this sort of thing out here.

Better business than usual at the first deluxe show Thursday night. *Char.*

Palmists' Harvest

(Continued from page 1)

getting trade from every walk of life. A visit to 21 in the Loop finds the customers asking this one question about 30 times daily:

"How long are hard times going to last?"

This, all the crystal gazers claim, is drawing the mob inside and causing the boom in the tea trade. Next in order of importance comes the question from women, "Will I be able to complete payments on my car?"

Other information sought is:

"Will the firm I am working for go into receivership?"

"Will I be able to continue working without a cut in salary?"

"Will I get any Christmas presents?"

Goodness and Riches

All the old stock questions, as to who who will marry, whether or not a marriage will stick, have been sidetracked for the newer and more important info.

One woman mitt reader, who hopes some day to enter the gospel world, has the idea she is doing a lot of good when she tells her customers they can expect good times by being good. She sends all her customers away with a big wide smile of satisfaction, which incidentally has earned her two raises.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Elsie Grupp is demanding $100 a week alimony from her husband, Morris Grupp, trombone player, in a separation action against him. She wants another $1,000 for her attorneys. Mrs. Grupp said her husband makes $200 per week, which he denies, saying he hadn't made that much since the talkers ruined the musicians' business.

Mrs. Grupp charged her husband beat her son by a former marriage. She also alleges to have loaned him $3,000, which he still owes.

Because Benjamin Dulberger, process server, was allegedly socked on the jaw by Will Osborne when he served the latter with papers in a suit against him, Dulberger has himself started suit against Osborne for $3,000 for damages. Osborne was served in the latter suit while he was at Loew's Orpheum, 86th street.

Other suit was on the complaint of Edward G. Nelson, who charged plagiarism against Osborne and Irving Berlin, as the publisher, for the alleged lifting of "On a Blue and Moonless Night." Nelson avers it was swiped from his "Dirty Dishes in the Sink."

Peggy Joyce has returned from Europe.

Only 10 stage plays on Broadway are fit to be seen by people of taste and intelligence, asserted Rev. Dr. John Haynes Holmes in an address in the Community Church on Park avenue.

Six show girls and 69 men were arrested when police raided a stag show in the Gerrittsen Beach Yacht Club, Brooklyn. The men, held later, were just taking their seats when the police told them they were under arrest. Thereby the police had no evidence of wrongdoing.

Alice Nielson, famed as the "Gypsy Sweetheart" in Herbert's "Fortune Teller," now retired and the grandmother of a 13-year-old child, was granted a divorce and $40,000 settlement from her husband, Dr. LeRoy Stoddard, plastic surgeon. Witnesses described a raid on the surgeon's apartment, at 138 West 58th street, in which was found a woman in pajamas the doctor himself. The woman was identified in the testimony only as "A. H."

Sanitarium of the N. V. A. at Saranac gave a dinner Nov. 19 to medical men of northwestern New York. It was announced funds are available for equipment and staffs.

An involuntary petition in bankruptcy was filed in federal court, Brooklyn, against the Allison Drug Stores, Inc., which operates Gray's at Broadway and 43d street, through which one enters Joe Leblang's cut-rate theatre ticket counters. Leblang said if the corner occupied by the drug store is vacated he will move forward into that space. He is owner of the building.

Giuseppe Bamboschek, for 15 years on the staff of the Metropolitan Opera Co. as conductor and musical secretary, was placed in a cell in the county jail last week on a civil order of arrest obtained by his wife, Blanche, who charged he owes her $1,200 alimony.

Mrs. Bamboschek was granted her divorce decree last January, with $100 weekly alimony.

The nude statue of the colored actor, Paul Robeson, booted out of one art gallary after another, was removed from the Union League club after members decided it didn't belong with likenesses of President Hoover, Cardinal Hayes, Bishop Manning and Rabbi Wise.

Irene Bordoni's $10,000 damage suit against Mrs. Anson Clark and other society leaders of Miami Beach was dismissed in Miami. Miss Bordoni claimed she had not been paid for a personal appearance at a society show staged there last spring under Mrs. Clark's direction. Suit was dismissed on the ruling that the case was brought in the wrong jurisdiction.

Competition between the Western Union and Postal Telegraph will not extend to the sale of theatre tickets in New York City, J. C. Willever of W. U., declared.

Richard Dix had a narrow escape the night of Nov. 20 when he saved himself from an oncoming taxicab at 34th street and 7th avenue by jumping on its bumper and clinging to the radiator cap. He was carried a block to 33d street before the taxi stop. He received slight burns on the hand from the radiator. Chauffeur was given a summons for reckless driving.

Ignoring a uniformed policeman who stood a few yards away waiting for a bus a robber took $225 from the woman tickqet seller at the Stanley, Camden, N. J., during the rush hour. Robber escaped in the crowd.

Sydney Franklin's planned taming of the bull exhibition, slated to be held in Newark Nov. 30, is off. The police crabbed it.

Entire cast of "Frankie and Johnnie," Ann Forrest, star, and John Kirkland, author, were let off with suspended sentences in Special Sessions, Jamaica, on charges of appearing in an immoral performance. Show was raided Sept. 10 while at Brandt's Carlton, Jamaica. It recently closed a short Broadway engagement.

Replying to the charges of Mrs. Beulah G. Troy, ex-show girl, who is asking $250,000 from John A. Hoagland, non-pro, for a beating she charges he inflicted, Hoagland made a denial and declared she was intoxicated. Hoagland charged that she attacked him, instead, when he tried to prevent her from drinking any more.

Legality of a talking picture confession presented as evidence at a prisoner's trial was upheld by the State Superior Court, Philadelphia. First talker ever made of a prisoner's confession was presented recently as evidence in the trial of Harold Roller. He was sentenced to five years. The appeal was on the legality of the talker as evidence.

Speculation in the theatre tickets was denounced as a "racket" corrupting box office employees and preying upon the integrity of the theatre, and defended, on the other hand, as the saviour of the business, in the injunction suit begun by the League of New York Theatres on behalf of Sam H. Harris against Jack's Theatre Ticket Service, in the N. Y. Supreme Court. League seeks to restrain Jack Pasternack, of the agency, from reselling tickets to "Once in a Lifetime," "at an excessive price."

Justice Wasservogel, after listening to the argument, reserved decision, ordering both sides to submit briefs by today (26).

Three men, one armed, tied up the treasurer of the Fox Colonial, Brooklyn, in the theatre office adjoining the lobby and escaped with $110 the night of Nov. 20.

Because she fell down a stairway in Carnegie Hall and received injuries she says are serious, Christine Lumsdon, portrait painter who had a studio in the building, started suit against Carnegie Hall, Inc., for $150,000 damages. She charges the stairway was poorly lighted.

Funeral of Mrs. Ann Stevens Burridge, the former Dolly Stevens, Broadway actress during the 90's, was held Nov. 19 in Philadelphia. Two days before she had expected to go to New York in connection with her suit to break the will of her late husband, Francis Ogden Burridge, wealthy non-pro. Court action was to have opened Friday (21).

She dropped out of sight in New York years ago and emerged from obscurity last month to claim a share of her husband's estate.

Luis Valencia, billed as a female impersonator and dancer, failed so completely to impress the illusion of femininity upon an audience at the Town Hall Nov. 20 a policeman was called to quiet a squawking group demanding their money back. Valencia wore a fringed skirt beneath which showed green pantalets and has a rose in each of his garters. Cop who was called said there was no law against a bad performance, so the mob inside continued booing.

N. Y. Supreme Court denied an application by Vincent Youmans, composer of the music for "Smiles," to restrain Florenz Ziegfeld from opening in New York with any other music director than Paul Lanin, chosen by Youmans under a contract with the producer giving him the right to name the conductor. Ziegfeld opened the show with Frank Tours as director.

In the argument, Ziegfeld's counsel contended that Lanin had been relieved because he was incompetent and had not conducted himself properly, and that it had been necessary to get an injunction in Boston to restrain Youmans and Lanin from taking the orchestra score.

Fay Bainter won a decision in the N. Y. Court of Appeals in her suit to compel an insurance company to reimburse her for missing jewelry. Sum involved was $4,266. This decision upheld the verdict by the lower court, giving Miss Bainter a verdict for $3,600. Miss Bainter claimed that when she was living at 1 West 64th street, New York City, her jewels disappeared. It was insured by the Fidelity and Deposit Co.

In the N. Y. Federal Court Monday George White sought the recovery from the government of some $26,000 which he paid two years ago under protest. The government claimed it was money secured by him in excess of the box office price of tickets for "Scandals" at the Apollo. At that time the box office was getting certain sums from the ticket agencies for choice locations. White contends the coin was a gratuity and that he split with the treasurer, George Morely.

Many ticket brokers were called by the government to testify, with the government aiming to show that a fixed price per ticket was paid by the agency men. Evidence tended to show that the rate was $1 for each "location." The case will probably consume several days.

The government seeks the collection of 50 per cent of money paid agencies to box office men as the result of the Tuttle ticket investigation. Several treasurers have paid the claims, others insisting that gratuities are non-taxable at the advice of counsel. The matter is still pending, with the box office men under bond to pay if the final decision favors the government.

Full co-operation of the picture industry in the unemployment relief program and the promotion of the "Buy Now" movement to speed up industrial recovery was pledged by Will H. Hays to Col. Arthur Woods, chairman of the President's Emergency Committee.

Memorial services were held Monday (24) for Claire Eames, the American actress who died at Richmond, England, at the Little Church Around the Corner, New York.

Secret marriage of Marion Benda, 24, show girl, a week ago was revealed at Norwalk, Conn., Sunday (23). She became the wife of Baron Rupprecht von Boechlin.

They sailed from Montreal last week to make their home in Germany.

Doris Endor's suit for $400,000 from Edna Leedom was postponed for the 'steenth time Saturday in Atlantic City.

Just as the curtain fell on the first act of the matinee performance of "Tonight or Never" at the Belasco Saturday, Mrs. Florence Austin, non-pro, complained to her daughter seated beside her in the balcony that she felt faint. Before she could be assisted from her seat, she was dead.

LOS ANGELES

Claire and Vale, vaude vocalists, in a domestic split. Ila Claire Vale took the decree over Ernest John Vale, saying he made a knockabout act of their home life.

Norma Waters suing Theodore H. Waters, film singer, saying she detected the wrong tint of lipstick on his lips.

Bob Blair, stunt flier in pictures, pays $50 a week until his wife's charges of "night flying" come to trial.

Lewis Stone is after the oil now. He led a fight to prevent drilling in his neighborhood at the beach, but now he's got a permit for a well of his own.

Soney Sidonie, dancer, sues for $50,225 damages to her back in an auto crash.

Maurice Benatar, dancer temporarily selling flowers, sues Mrs. H. M. Garson for $15,560 damages to his ear when she boxed it. She was trying to drive him away from her property.

Grand larceny charges against James Foster for selling his cafe after announcing free eats for actors and then inviting the prospective buyer to look at how good business was.

The $1,000 peace bond posted by House Peters in Beverly Hills some time ago has expired and he's up again for disturbing the peace. Denies he threw rocks and light bulbs at his neighbor's house, but says his neighbor's dog, radio and chauffeur have been too noisy.

Marriage intentions filed by Christina Montt and Carlos Asunsolo, both of pictures. Miss Montt is related to three ex-presidents of Chile. Asunsolo is a cousin of Dolores Del Rio.

Luther Reed evidently missed some alimony installments on the wife before the last. Now has two suing him simultaneously.

Elinor Fair's final decree from William Boyd delivered.

Pasadena traffic cop, Charles Painter, had his three-year-old marriage annulled because Irene Winder Painter, chorus girl, was only 17 years when they married and refuses to give up the stage.

Bert Nelson Snyder's permit to keep a lion was revoked by the police commission. The vaude actor will have to move on by Dec. 1.

Lloyd Hamilton, pictures, earned $27,328 since March and spent $27,544. His receiver asked the court to modify Hamilton's alimony of $250 a month.

Lee H. Constable, studio carpenter, has been twice kidnapped within a week by three men who believe he has a photograph taken at a wild party in Topanga Canyon. Two prominent and wealthy men are supposed to have participated in the party. Constable claims the photograph is in Nebraska.

Ronald Brian, 20, who confessed holding up Douglas Fairbanks in his home last August, leaped from the window of the police identification bureau across an alleyway to a roof, climbed through a skylight into a hotel, knocked down a guest and took away his overcoat, then made his way to the street. He had broken his ankle in the first jump and was recaptured.

The Fairbanks athletic complex.

Thomas W. Armentrout, business manager of the local projectionist union, was arrested with two other men on a stench bomb charge in a picture house that had reduced projectionists from five to two.

Lina Basquette is suing for the return of $5,225 placed in escrow during construction of a building for specialty shops. Construction was not completed in the contracted time, she claims.

Special watchman placed at Harold Lloyd's home in Beverly Hills at his resquest. Two days later Mary Pickford reported kidnapping threats had been made against her niece, Gwynne Pickford, and the girl is now accompanied by an officer when she leaves Pickfair.

One of three young gunmen arrested at Santa Monica confessed holding up Douglas Fairbanks and robbing him of $100 in his beach home last August. Fairbanks will be asked to identify him.

Alice Brahm, retired circus rider, was sentenced to San Quentin for violating probation by possession of liquor. About two years ago she admitted trying to burn a neighbor's home in Culver City. Damage was slight and the charge was fostered by enemies, therefore the probation.

United Artists theatre got back the $12,600 stolen from its safe a year ago by a civil suit against the former janitor of the theatre and his wife. Both are now doing time for the robbery.

Leta Orlob Sindorf, actress, and Jack Sindorf, stage director, sued for $50,614 by a woman struck by an automobile driven by Mrs. Sindorf.

George H. Melford, director, pleading guilty to failure to pay his proper income tax in 1924 and 1925, was assessed in Federal court for $10,780 plus $200 fine.

Princess Agreneva Slaniansky, dance producer, is sued for $307 unpaid wages by Oalaf Kuberman, dancer.

Beverly Hills chief of police says the guards detailed to the Lloyd and Fairbanks homes, following kidnapping threats, are temporary until private watchmen are obtained.

Harold Lloyd was ruled "unintentionally" guilty of plagiarism in the production of "The Freshman" because of its similarities to a magazine story by the late H. C. Witwer. Federal Judge Cosgrave held that Mrs. Sadie S. Witwer was entitled to an accounting of the picture's profits from the time of the story's copyrighting in 1927. Lloyd will appeal.

Luther Reed, scenarist, wants $1,300 alimony to Naomi Childers and $425 temporary alimony to Jocelyn Lee reduced to $50 and $75 respectively. He says he has only $100 cash, as property worth $20,000 is under attachment for diamond purchases.

Legally married or not, Hayden Talbot, picture writer, pays Esther Talbot $250 a month until her separate maintenance is decided one way or the other. He claims they married before her California divorce from No. 1 was final.

Emmett J. Flynn, picture director, charged with cruelty and excessive drinking in a divorce suit. Genevieve Flynn married him in 1914.

Stench bombs planted because a theatre refused to renew a contract to employ five projectionists caused the arrest of Frank S. Huggins, billposter, and Mrs. Cora Lane. Legal charge, attempted arson.

Darmour company shooting "Sea Devils" at sea was rescued by sailors from the West Virginia when their schooner was disabled.

A jury taxed Mrs. Leta Orlob Sindorf, legit, $1,000 for knocking down Mrs. Jane Paine with her car. Suit was for $50,614.

Evelyn Stark, pictures, asked for $53,650 and got $8,000 for teeth lost and jaw fractured in the crash of a parked car that coasted.

John Barrymore is recovering from a fever contracted in Guatemala, according to a wireless from his yacht.

New Los Angeles directory leads off with Carlo Aaba, actor, and signs off with Manuel Zyzz, actor.

Agnes Ayres, formerly pictures, now principal owner of the Golden State Plant and Floral Co., is suing a trust company for selling Santa Monica Canyon land belonging to her in violation of a court order.

Another lightning change of mind by Dist. Atty. Fitts had Clara Bow telling the grand jury Friday (21) her troubles with her ex-sec, Daisy DeVoe. Investigation continues this week.

CHICAGO

Jack Kearns, promoter, has filed a cross-bill to separate maintenance papers served by Edith Angel, performer. Miss Angel claims they are married and wants $500 a month temporary alimony, while the "Doc" says they were never spliced.

Art Kassel, orchestra leader, has filed a petition asking injunction against the Music Corp. of America to keep MCA from booking him. Kassel claims National Broadcasting Co. has the agency rights in the case.

Box office at the Illinois, legit, was taken for $300 by a couple of gun boys last week.

Jimmy Petrillo, of the musicians' union, called out on strike the orchestras at Guyon's Paradise ballroom and at station WGES. Petrillo claimed that Anita DeMars, leader of the radio band, stated that the musicians were forced to rebate $40 out of their weekly $90 to keep their jobs. J. Louis Guyon issued a flat denial to the charges.

Bruce Todd, night club playboy, who shot himself at the Theodora Gaiety club on Oct. 28, died last week.

Reported that Rose Perfect, legit, secured a divorce here secretly about three weeks ago.

Nina Mae McKinney, colored, feature of "Hallelujah," is suing for annulment from Douglas Daniels of the "Five Flashes of Rhythm," after a marriage that began only Oct. 23. Daniels is on the docket of the Morals court for contributing to the delinquency of a minor, Geneva Alams.

Sidney Smith, Chicago "Tribune" cartoonist, is suing the Lake Shore Trust and Savings Bank for $12,500 to recover money paid out on a series of forged checks.

Police shut down on the colored marathon dance contest at the Coliseum at the end of the 456th hour.

Edna Thompson, former chorus girl and dancing instructor, was beaten and attacked by five men in an auto last week.

Claude Rosenblum has filed a cross-bill to the divorce suit of his wife, Gladys Deering, formerly of "Woof Woof." Rosenblum names Gilbert Mosby, Konjola boss. Miss Deering, whose bill charges cruelty, was named by Mrs. Mosby in her divorce suit against the medicine man last April.

Alice Ward, 29, and Barbara Lee, 23, were shot and killed Saturday night in a free for all shooting following a stickup by eight bandits at the Henry Goetz roadhouse in Summit.

Both were entertainers booked through the Gitelson agency here.

LONDON

British and Dominions have canceled talker production of "Love Lies," Gaiety musical, alleging casting difficulty.

Super Cinema Bloomsbury, grind just outside the West End belt, has recovered from a lean period and has just paid stockholders 40% dividend.

After all the fuss made about it,

(Continued on page 71)

Variety Bills

NEXT WEEK (NOVEMBER 29)
THIS WEEK (NOVEMBER 22)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (29)
Maxine Lewis
H Carroll Rev
White & Manning
(Three to fill)
(22)
Jansleys
Lovejoy Dancers
Radcliffe & Bob
Mary Lewis
Art Frank Co
Fritz & J Hubert
Miss Vanessi
Ted Healy Co
CHESTER
1st half (29-2)
Sybil Vane
Teck Murdock
Roy Cummings
2nd half (3-5)
Cardini
Jean Boydell
Carlena Diamond
Rhyme & Reason
2nd half (26-28)
B & L Gillette
Renard & West
Fanny Ward
Bud Harris
Guy & P Magley
Hippodrome (29)
Belleclaire Bros
El Cota & Bryne
Gray Fam
Chaz Chase
Howard Cavrie Co
Joseph Regan Co
Eddie Borden
(22)
Australian Waites
Dixie 4
Gilfoyle-Lang
DePage Co
Josephine Harmon
Rhea-Santora

JACK POWELL
"Gets" an Audience right-at-the-start; then
BUILDS UP
to a Hit
Still Sponsored by
LEDDY & SMITH

Art Frank Co
2nd half (26-28)
5 Jewels
Roxy La Rocca
Ann Seymour
Diamond Boys
Coliseum
1st half (29-2)
A Robbins
Jack Sidney Co
(Two to fill)
2nd half (3-5)
Foster Fagan & C'x
Owen McGivney
Ken Murray
(One to fill)
2nd half (26-28)
Tinova & Baikoff
Chaz Chase
Maker & Redford
2 Swifts
Ruth Etting
81st St.
1st half (29-2)
Roy Cropper
W & G Ahearn
(Two to fill)
2nd half (3-5)
Tom & R Romaine
Georgie Price
(Two to fill)
2nd half (26-28)
Edith Haren Co
Whitey & Ford
3 Brox Sis
Runaway 4
86th St.
1st half (29-2)
2 Swifts
Charles Foy Co
(Two to fill)
2nd half (3-5)
F & Milt Britton
(Three to fill)
2nd half (26-28)
Samaroff & Sonia
Carr Lynn
Frances White
Ann Codee
Fred Bernard Co
58th St.
1st half (29-2)
John Steele
Bert Fitzgibbons
Ardine & Terrill
2nd half (3-5)
6 Galenos
Reed & Dorothy
Guiran & Marg'rite
2nd half (26-28)
Lloyd Nevada Co
Tucker-Smith
Burns-Kissen
6 Galenos
Jefferson
1st half (29-2)
Australian Waites
3 Foys
Ida M Sparrow Co
Harry Hines
Maker & Redford
Larry Rich
2nd half (3-5)
Tommy Monahan
Harrison & Darkin
Klein Bros
F Bernard Co
Harry Burns Co
Gym Jam Girls
2nd half (26-28)
Lavarre Bros
Chester Fredericks
Dolly Kay Co
Chas Hill Co
Manny King Co
Robbins
Lorraine-Minton Co
Royal
1st half (29-2)
Russian Co
Edith Clifford
Guiran & Marg'rite
Chas Wilson Co
F & J Hubert
2nd half (3-5)
Jas Evans Co
Ashley Paige
Billy Kelly Co
Cole & Snyder
Stepping Stars
2nd half (26-28)
John & M Mason
Joe Whitehead
Radio Love
Chas Foy Co
Ruckel & Perren
Robbins & Stanley
BROOKLYN
Albee (29)
Gordon's Dogs
Vanessi
Glenn & Jenkins
Runaway 4
(One to fill)
(22)
Helen Brown Co
F Fagan & Cox
Wm Gaxton Co
Ken Murray Co
Flushing
1st half (29-2)
F Fagan & Cox
Ken Murray
(Two to fill)

PAUL KIRKLAND
DOING NICELY
in Europe
Bookings Arranged by
LEDDY & SMITH

Magic Fountain
Moss-Frye
May Wirth Co
Fordham
1st half (29-2)
Owen McGivney
Watson Sis
(Two to fill)
2nd half (3-5)
Leon Navarro
Leavitt & L'ckwood
(Two to fill)
2nd half (26-28)
Gautier Co
Wilson Bros
Nan Helperin
J Randall Co
Glenn & Jenkins
Franklin
1st half (29-2)
3 Orantos
Roger Williams
Billy Kelly Co
Reed & Lavere
Green, Barry & V
2nd half (3-5)
B & L Gillette
Bernie & Lawley
H & F Usher
Allen & Canfield
Jimmy Burchill Co
2nd half (26-28)
Norma Telma
Brown & Mitchell
Fitzgibbons & C'ton
O'Neil & Manners
Rae Samuels
Toyland Fantasy
HAMILTON
1st half (29-2)
6 Galenos
Wilkins & Wilkins
F Bernard Co
2nd half (3-5)
Tinova Baikoff Co
2nd half (3-5)
Donahue & Breen
Helen Brown Co
A Robbins
(Two to fill)
2nd half (26-28)
3 Arleys
LaMarr & Boyce
Owen McGivney
Marty May Co
Kenmore
1st half (29-2)
B & L Gillette
Zelda Santley
Cole & Snyder
Tiny Town Rev
2nd half (3-5)
F & J Hubert
Morton Downey
(Two to fill)
2nd half (26-28)
Kanazawa Boys
Chamberlain & H's
Sam Hearn
Wm Seabury Co
Watson Sis
Madison
1st half (29-2)
Cardini
Jean Boydell
Art Frank Co
2nd half (3-5)
Roy Cropper
Teck Murdock Co
Roy Cummings
2nd half (26-28)
White & Manning
Helen Lynd
Howard-Laurie Co
Mort Downey
AKRON, O.
Palace (29)
Tracey & Hay
Pat Henning Co
Clifford & Marion
Liazeed & Demnati
(22)
Falls, R & Boyce
Wilton Sis
Jarvis & Harrison
Johnny Burke
ATLANTA
Keith's (29)
Bob Ripa
Joe Daly Co
Reynolds & White
Sylvia Clark
(22)
Chappelle & C'leton
Mills & Bobby
Lights & Shadows
Bob Murphy
BIRMG'HAM, Ala.
Keith's (29)
Stevens Bros & N
Home Folks
Weaver Bros
Edith Bow
(22)
Bob Ripa
Reynolds & White
RKO Discoveries
Sylvia Clark
BOSTON
Keith's (29)
A Wycoff Co
Dalton & Craig
Ruth Etting
Joe Termini
Ben Tahar Tr
(22)
Black Kat4
Leon Navara
Teck Murdock Co
Roy Cummings Co
4 Ortons
BUFFALO
Hippodrome (29)
The Florenis
Donovan Sis & B
Earl Faber Co
Dave Appolon Co
(22)
Lewis & Beth
Tyler Mason
Melodies of Yest'y
Burns & Allen
6 Lucky Boys
CEDAR RPDS., IA.
Iowa
1st half (30-2)
Pickard's Synco's
C Blossom & June
Sid Page & Girls
2nd half (3-6)
Olson & Johnson
CHARLOTTE, N.C.
Keith's (29)
Lights & Shadows
Nat Mills & Bobby
Bob Murphy
Chappelle & C'rlton
(22)
L Osborne & Chico
Tommy Wonder
Tom & R Romaine
Harry Holmes
CHICAGO, ILL.
Englewood
2nd half (3-6)
Lar Sanders Co
(Four to fill)
CHICAGO
Palace (29)
Stanley 2
Galli Rini & Sis
Moran & Mack
Evans & Mayer
Gaudsmiths
(22)
Con Colleano Co
Ross Wyse Co
Gene Austin
Barry & Whitledge
Ray Ellis & LaTur
CINCINNATI
Keith's (29)
Con Colleano
Scott Saunders
Puck & White
Tom Patricola Co
(22)
Stanley 2
Galli Rini & Sis
Moran & Mack
Evans & Mayer
Gaudsmiths
CLEVELAND
Palace (29)
Zastro & White
Hickey Bros
Frankiyn Ardell
Gus Van
Carl Freed Co
(22)
7 Gordonians
Bobby Folsom
Frank Gaby
4 Marx Bros
105th St. (29)
Olympia P'ze Win's
Murray & Allan
Jane & Kath Lee
Al K Hall
(22)
Tracey & Hay
Pat Henning Co
Clifford & Marion
Liazeed & Demnati
DALLAS, TEX.
Keith's (29)
Luster Bros
Burke & Durkin
Milton Berle
(22)
Elizabeth Morgan
Ted & Al Waldman
Yorke & Marks
Pepito
DAVENPORT, IA.
Orpheum
1st half (30-2)
Olson & Johnson
2nd half (3-6)
Pickard's Synco's
C Blossom & June
Sid Page & Girls
DES MOINES, IA.
Orpheum
1st half (30-2)
Alice & S Lamont
Broadus Erle
Casa Lehn Rev
2nd half (3-6)
Monroe Bros
L Mike Ames Co
Tillis & Larue
DETROIT, MICH.
Hollywood
1st half (30-2)
Roth & Shay
Mann B & VanAlst
(One to fill)
2nd half (4-6)
Doteon
(Two to fill)
DUBUQUE, IA.
Spensley
1st half (30-2)
In Havana
(Two to fill)
FT. WAYNE, IND.
Palace
1st half (28-30)
Any Family
Jack Usher
Peter Higgins
Colleano Family
(22)
Ralph Olson Co
Jack Major
Norton & Haley
Purple East
ROCHESTER, N.Y.
Palace (29)
Kikutas Japs
Melino & Davis
Gallo & Tisen
Joe Browning
(22)
Olympia P'ze Win's
Murray & Allen
Jane & Kath Lee
Al K Hall
ROCKFORD, ILL.
Palace
1st half (30-2)
Nash & Fately
Jules & J Walton
(Two to fill)
S ANTONIO, TEX.
Keith's (29)
Elizabeth Morgan
Ted & Al Waldman
Pepito
Marks & Yorke
(22)
Harriman S' & L'
Chesleigh & Gibbs
Milo
Chas Withers
SAN FRANCISCO
Golden Gate (29)
Ford & Price
Don Zelaya
Keller Sis & L
Buster & J West
(22)
Meyers, L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley
SALT LAKE, Utah
Orpheum (29)
4 Peaches & Jay
Johnny Hyman
Mann B & VanAlst
Bloomberg's Alask'
TORONTO, CAN.
Imperial (29)
Hunter & Monte
Tyler Mason
Melodies of Yest'y
Burns & Allen
6 Lucky Boys
(22)
Dance Fables
Pressler & Klaiss
Venita Gould
Ritchie Craig Jr
4 Haas Bros
TRENTON, N. J.
Keith's (29)
Gwynne Co
Cook Sis
Jim McWilliams
M Wilkens Co
(22)
Rector & Doreen
Primrose Semon
Cole & Snyder
Bert Nagle Co
TROY, N. Y.
Keith's
1st half (29-2)
Gilbert Bros
Jane & Ellis
Marion Sunshine
Bert Nagle Co
2nd half (3-5)
Samaroff & Sonia
Smith & Hart
Cab Calloway Co
2nd half (26-28)
Jas Evans Co
Cook Sis
Claudes & Marion
Evelyn Dean Co
UNION HILL, N. J.
Keith's
1st half (29-2)
Tom Monahan Co
Harrison & Dakin
Fanny Ward
Harry Howard Co

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Joe Howard Co
McLallen & Sarah
(22)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
SC'NECTADY, N.Y.
Keith's
1st half (29-2)
Samaroff & Sonia
Smith & Hart
Cab Calloway Co
(One to fill)
2nd half (3-5)
Gilbert Bros
Kane & Ellis
Marion Sunshine
Bert Nagle Co
2nd half (26-28)
Linfield Tr
Ashley Paige
Earle Faber
Eva Mascagno Co
SEATTLE, WASH.
New Orpheum (29)
Harum & Scarum
Ruth Ford
The Ingenues
(22)
Worthy & Th'pson
Jack Usher
Peter Higgins
Colleen Fam
SIOUX CITY, IA.
Orpheum
1st half (29-1)
Monroe Bros
L Mike Ames & Co
Tillis & Larue
(One to fill)
SO. BEND, IND.
Palace
2nd half (3-6)
W Higgie & Girls
Jack North
(Two to fill)
ST. PAUL, MINN.
Orpheum (29)
The Agemos
Victor Oliver
Irving Edwards
20 Century Rev
(22)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
SYRACUSE, N. Y.
Keith's (29)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(22)
Kikutas Japs
Melino & Davis
Gallo & Tisen
Joe Browning
TOLEDO, OHIO
Keith's (29)
Falls Reading & B
2nd half (3-5)
Linfield Tr
June Darling
Bud Harris
Babe Egan Co
2nd half (26-28)
Rhapsody in Silk
Frank Chapman
Bob Hope
Dance Mannequins
VANCOUVER, B. C.
Keith's (29)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
(22)
Harum & Scarum
Ruth Ford
The Ingenues
WHITE PLAINS
Keith's
1st half (29-2)
Ada Kaufman Ens
Gracie Barrie
Irving O'Dunne
Brian McDonald
2nd half (3-5)
Charlie Melson
(Three to fill)
2nd half (26-28)
Ada Kaufman Ens
Edison & Louise
4 Entertainers
Millard & Marlin
Chas Melson
WINNIPEG, CAN.
Keith's (29)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(22)
Wilfred DuBois
Lubin, Larry & An'
Impromptu Rev
Hal Jerome
YONKERS, N. Y.
Keith's
1st half (29-2)
Tinova Baikoff Co
Bennett & Packer
Miller & Mark Co
Geo Riley
Linfield Tr
2nd half (3-5)
Tempest & D'k'son
The Champion
Bob Hope
Dance Mannequins
2nd half (26-28)
Audrey Wycoff Co
Eddie Lloyd Co
Joseph Regan
Clyde Hager
Guiran & Marg'rite
YOUNGSTOWN, O.
Keith's (29)
The Dakotas
Bobby Folsom
Frank Gaby
The Deteregoes

OFFICIAL DENTIST TO THE N. V. A
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Runaway 4; Covey Twins

Wilton Sis
Wilton & Weber
Jarvis & Harrison
Johnny Burke
(22)
Yorke & King
Bobby May
Michon Bros
(22)
The Florenis
Bob Carney & J
Hickey Bros
Dave Appolon Co

Loew

NEW YORK CITY
Boulevard
1st half (29-2)
Harry La Vail Sis
Roy D'Arcy Co
Douglas & Alvarez
Oscar Stang Co
2d half (3-5)
Gaynor & Byron
Doran West & D
G & E Parks
Bob La Salle Co
Roye & Maye Rev
Capitol (29)
Dave Schooler
Barto & Mann
Berke & Barte
Trini Varilla
Anita & Margo
Jimmy Cavanaugh
Lincoln Sq.
1st half (29-2)
Kawana 3
Eddie Allan Co
Lester McG & O'D
Lillian Morton
Phyllis Rae 8
2d half (3-6)
Maximo
Hayes Lehman & K
Leon & Dawn
Krugel & Robles
(One to fill)
National
1st half (29-2)
Ford & Ray
Chick Chandler Co
Jerome Mann
4 Polos
Brown & Howard
2d half (3-5)
Dault & La Marr
Helen Charlton Co
Al Belasco
Magic Fountain
(One to fill)
Orpheum
1st half (29-2)
Paul Nolan Co
Doran West & D
Ada Gordon Co
Carney & Jean
Lina Basquette Co
2d half (3-5)
Marcus Sis
Carlton Bros
Jerome Mann
Lehr Bell W & E
Joe May & Dotty
Sax-o-Peal Girls
Paradise (29)
Bert Frohman
Phyllis Rae 8
State (29)
Fred Sylvester Co
Helen Lynd Co

Picture Theatres

NEW YORK CITY
Capitol (22)
"Mexicana"
Barto & Mann
Berke & Barte
Trini Varelle
Anito & Margo
Jimmy Cavanaugh
Dave Schooler
"Min & Bill"
Paramount (21)
"On With Dance"
Leo Reisman
Frank Jenks
Herschel Henlere
Erner & Fisher
Gus & Will
3 Neal Sis
Exnia Maldetzova
"Derelict"
Roxy (22)
"Autumn Festival"
Patricia Bowman
Douglas Stanbury
Leonide Massine
Audrey Depkew
Ernest Joresco
George Severin
Salve G'ano
Karen & Sande
Roxy Male 4
Nicholas Daks
George Kiddon
Grace Eastman
"Just Imagine"
BROOKLYN
Fox (22)
"Seeing Double"
C & C Stroud
Miller 2
Elca 2
St Johns Twins
Clute Twins
Falla Twins
Nolay Twins
Holly Twins
Parker Twins
Maltby Twins
"Just Imagine"
Paramount (21)
"Ol' Man Rhythm"
Geo D Washington
Block & Sully
White & Stanley
"Derelict"
CHICAGO, ILL.
Chicago (28)
"Hello Paree"
Al Evans Bd
Senator Murphy
Nell Kelly
Samuels Bros
Albertina Rasch Bt
"Tom Sawyer"
Oriental (28)
"Russian Rhythm"
Fid Gordon
Carl Kemmys' Pets
"Lady of Morals"
Paradise (28)
'Farmyard Frolics'
Mark Fisher Bd
Williams & Delan'y
Connie Mitchell
O'Conner Fam
Lambert Family
"Laughter"
Ticoll (28)
"Rare-Bits"
George Givot
Julia Curtis
Beehee & Rubyatt
Lambert Ballet
"Laughter"
Uptown (28)
"Melody Menu"
Al Kvale Bd
The Godinos
Hyde & Burrell
Laypo & Lee
Lambert Ballet
"Laughter"
BOSTON
Keith-Albee (22)
Roy Cummings
Teck Murdock
Leon Navara
Black Kat 4
4 Ortons
BUFFALO
Buffalo (22)
"Masquerade"
Al Mitchel Co
Howard, Fine & H
Don Cummings
Frances Shelley
3 Blue Blazes
"Derelict"
Hippodrome (22)
Burns & Allen
Caesar Rivoli
Tyler Mason
Lewis & Beth
Lucky Boys
"Maybe It's Love"
CLEVELAND
State (22)
"Flashes of 1930"
Paul Ash
Jans & Whalen
Milton Watson
Jack Marshall
Yueno Japs
Peggy Bernier
"Way for Sailor"
DETROIT
Fisher (22)
"Pippin' Hot"
Sunshine Sam Co
Fran X Bushman
Carl Rupp
"VirtuousSin"
Fox (22)
"Gems & Jams"
"Just Imagine"
Michigan (22)
"Black & Silver"
Seed & Austin
Lou Kosloff
Mulroy, M'n'se & R
Lydia Roberti
Electa Havel
"Min & Bill"
MINNEAPOLIS
Minnesota (29)
"Harem Hokum"
Morris & C'm'b'l Co
Sunny Ed & Eddie
Harry Moore
Bee Gardell
D Gould Girls
NEW HAVEN
Fox-Poli (22)
"Country Club"
Barney Rapp Co
"Just Imagine"
PHILADELPHIA
Earle (22)
Frank Richardson
Jay Mills
Willie, West & Mc
Fernanze
"Last Lone Wolf"
Mastbaum (22)
'Enchanted Forest'
Teddy Joyce
Earle Lavare
Fred Byron
Bernard & Henry
Buster Shaver
"Sunny"
PITTSBURGH
Enright (22)
"Happy Landings"
Dick Powell
5 Maxellos
Geraldine & Joe
"Life of Party"
Penn (22)
Henry Santrey Co
"Min & Bill"
Stanley (22)
"Syncopated Menu"
Ed Lowry
Michon Bros
Fred Sanborn
Kitchen Pirates
Billie Gerber
Gypsy Berne
"Sunny"
PROVIDENCE
Fox (22)
Jack Wilson
Rhythm Queens
3 Orotons
Selma Bratz Co
J B Herbert Co
"Scotland Yard"

Kerr & Weston Rv
Jans & Whalen
Lovejoy Dancers
BROOKLYN
Gates Ave.
1st half (29-2)
Maximo
Winifred & Mills
Abe Reynolds Co
Magic Fountain
2d half (3-5)
Max Co
Morgan & Stone
B & J Brown
Gifford & Gresham
Carrie & Eddie Rv
46th St.
1st half (29-2)
Gautier's Toy Shop
Craig Campbell Co
Dillon & Parker Rv
Bob Hall
2d half (3-5)
Paul Nolan Co
Allan Reno
Geo Yeoman & L
Roy D'Arcy Co
Oscar Stang Co
Metropolitan (29)
Royal Uyena Japs
N T G's Rev
(One to fill)
Pitkin
1st half (29-2)
Morgan & Stone
Local Follies
(Two to fill)
Herbert Faye Co
2d half (3-5)
Gruber's Oddities
Local Follies
(Two to fill)
Valencia (29)
Bobby Gillette
Buck & Bubbles
2 Queens
Franklyn D'Amore
BALTIMORE
Loew's (29)
Wesley Eddy
Joe Penner
Lillian Dawson Co
Keene & Ruffin
Theo Enrico & N
BAY RIDGE
Loew's
1st half (29-2)
C & H McFarlane
Helen Charlton Co
Al Belasco
Gruber's Oddities
2d half (3-5)
Baker Dove & All'n
Bob Fisher
Lester McG & O'D
Lewis & Ames
Herbert Faye Co
Johnny Pastine Rev
BOSTON
Loew's (29)
Thelma De Onzo
Tex McLeod
Marguerite & Gill
Mary Haynes & Co
Odiva & Seals
CLEVELAND
Granada (29)
Paul Ash
Bernier & Watson
Bert Gordon Co
June Worth
COLUMBUS
Loew's (29)
Henry Santrey Or
Gloria Lee
Mary Lane
HOUSTON, TEX.
Loew's (29)
Amida Sis Co
Joe & Willie Hale
Jean Granese Co
Carnival of Venice
J'RS'Y CITY, N. J.
Loew's (29)
Ray Teal
Trixie Friganza
Gomez & Winona
Medisca & Michael
MEMPHIS, TENN.
Loew's (29)
Local act
Fields & Georgie
Oscar Lorraine Co
Dave Malen Co
MONTREAL, CAN.
Loew's (29)
4 Flash Devils
Will J Ward
Anderson & Graves
Flo Lewis Co
Girard's Ens
N. ORLEANS, LA.
Loew's (29)
3 Lordens
Ketch & Wilma
Collins & Peterson
B & R Goman Rev
PITTSBURGH
Loew's (29)
Dodge Twins Co
Du Val 4
Walter Nilsson
W'SHING'N, D. C.
Loew's (29)
Allan Rogers
Serge Flash
Jay C Flippen
Fay Brady
June Carr
Danny & Eddie
YONKERS, N. Y.
Loew's
1st half (29-2)
Max Co
Howard & Todd
Bayes & Speck
Carrie & Eddy Rev
2d half (3-5)
Kay Hamlin & Kay
Ford & Ray
Ada Gordon Co
Douglas & Alvarez
Dillon & Parker Rv

Fanchon & Marco

NEW YORK CITY
Academy
1st half (28-1)
"Seeing Double"
C & S Stroud
Miller Twins
The Twins Elca, St John, Clute, Falla, Noley, Holly, Parker and Maltby
Audubon
2nd half (2-4)
"Seeinf Double"
C & C Stroud
Miller Twins
The Twins Elca, St John, Clute, Falla, Nolay Holly, Parker and Maltby
ATLANTA, GA.
Fox (28)
"B'way Venuses"
Mel Klee
Eva Mandell
Dorothy Neville
Wells & Winthrop
12 B'way Winners
BRIDGEPORT, CT.
Palace (28)
"Country Club"
Masters & Grayce
McGrath & Deeds
Ray Samuel
Leonora Cori
Frank Elmer
Sunkist Beauties
BROOKLYN, N. Y.
Fox (28)
'H'wood Collegians'
Nee Wong
Maxine Evelyn
Jim Penman
Franklin & Astell
Sunkist Beauties
OAKLAND
Oakland (28)
"Ench'ted Garden"
Jue Fong
Meyakoas
Sanima Co
Jack Lester
Sensational Togo
Sunkist Beauties
OKLAHOMA CITY
Orpheum (28)
"Box o' Candy"
Lynn Cowan
Jones & Hull
Marie, L & Irene
Reeves & Lou
Sunkist Beauties
PASADENA
Colorado (27)
"Icy-Hot"
PHILADELPHIA
Fox (28)
"Romance"
Castleton & Mack
Myrtle Gordon
F & O Walters
Robert Cloy
Mary Price
3 Brick Tops
M Bissett Dancers
PORTLAND
B'way (27)
"Doll Follies"
Les Klicks
LaSalle & Mack
Ramon & Virginia

MAKING GOOD
Without the Aid of Konjola
EDDIE D. F. STANLEY
Publix Tour
Dir. LEDDY & SMITH

Dorothy Crooker
Guy Ruck
BUTTE, MONT.
Fox
1st half (28-30)
"Amer Beauty"
Miss Universe
8 Beauty Winners
Eddie Hanley Co
Huff & Huff
Toots Novelle
Sunkist Beauties
DETROIT, MICH.
Fox (28)
"Wild & Woolly"
Kirk & Lawrence
Hart's Krazy Kats
Bud Carlell
Aussie & Czech
Ray Angwin
Murray Girls
FRESNO
Wilson
1st half (27-29)
"Seasons"
Frank Melino Co
Lottie Loder
Ada Broadbent
Mack Bissett Co
HARTFORD, CT.
Capitol (28)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Webster & Marino
Bob Brandies
Paul Russell
Sunkist Beauties
HOLLYWOOD
Pantages (27)
"Society Circus"
JOPLIN, MO.
Fox
2nd half (30-2)
"Southern"
LONG BEACH
West Coast
1st half (27-30)
"Espanola"
Daisey War Horse
J & H Griffith
Harold Stanton
Rio & Lunny
3 Jacks & Queen
Helen Petch
Aerial Girls
Sunkist Beauties
LOS ANGELES
Loew's State (27)
"The Dance" U
Bebe Sherman
Ray Loomis Co
SAN BERDO
California
1st half (27-30)
"Serenades"
SAN DIEGO
Fox (27)
"Moonlight Revels"
SAN FRANCISCO
Fox (28)
"Way Back When"
Bennet Bros
Emperors of H'ny
Hy Meyer
Madeline Du Val
C Torney Girls
SAN JOSE
California
2nd half (30-3)
"Seasons"
Frank Melino Co
Lottie Loder
Ada Broadbent
Mack Bissett Co
SALEM
Capitol
1st half (29-30)
"U.S. Ind Res Bd"
Chief Shanatona
Brengks Golden H
Bella C Donna
SEATTLE
5th Ave (27)
"On The Set"
Rose Valyda
Marion Bellett
Gil Lamb
Delara & Lolita
Brown & Willa
C Torney Girls
SPR'FIELD, Mass.
Palace (28)
"Victor Herbert"
Buddy Howe
Walter Powell
Electric Duo
Victor Herbert 4
Belcher Dancers
ST. LOUIS
Fox (28)
"Gobs of Joy"
Arthur West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Treen
Wanda Allen
Moore & Moore
Curtis Coley

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

LOUISVILLE, KY.
National (28)
"Busy Bees"
Liana Galen
Will Aubrey
Paul A Howard
Phil Arnold
Terry Green
Sunkist Beauties
MILWAUK'E, Wis.
Wisconsin (28)
"Gobs of Joy"
Arthur "Pat" West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Treen
Wanda Allen
Moore & Moore
Curtis Coley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4
NEW HAVEN, CT.
Palace (28)
"Cadets"
Born & Lawrence
Johnny Dunn
Milee Sis
Rognan & Trigger
Mabel & Marcia
Wallin & Barnes
Sunkist Ens
NIAGARA FALLS
Strand (28)
"Gems & Jams"
Jone & J McKenna
Will Cowan
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4
TACOMA
B'way (27)
"Fountain of Y'th"
Lottie Mayer
Baryon & Young
Frank Stever
B & J Crosby
Ed Chaney
WASH'GTON, D.C.
Fox (28)
"Rose Garden"
Red Donahue & U
Harold Stanton
Rio & Lunny
3 Jacks & Queen
Helen Petch
Aerial Girls
Sunkist Beauties
W'RCESTER, Mass.
Palace (28)
"Green Devil"
Peg Leg Bates
Bobby Gilbert
Miles & Kover
Harvey Karels
YAKIMA, WASH.
Capitol
1st half (29-30)
"New Yorker"
Muriel Stryker
Whitey Roberts
Marjorie Burke
Harry Vernon
May Packer
Sunkist Beauties

(Continued on Page 71)

It's Smart on Park Ave. to Chum With the Pro Party Entertainers

When the upper classes seek entertainers to make their parties frightfully smart, they send for the bright boys and girls of Broadway. Glittering stars of the current musicals, preferably musicals with scores by the Gershwins or Rodgers and Hart, are considered the last word in chic. Once upon a time sedate string quartets and Metropolitan sopranos could do the trick, but not any more. The guests have become too impatient to listen politely to anything that demands quiet. The night club type of entertainer doesn't get mad if no one pays any attention to him, so he is the fellow who can add to his earnings, if he knows his smart party stuff.

The Junior League Bureau of Entertainers does a thriving business supplying dance orchestras and entertainers for hoity-toity affairs. Their customers know pretty definitely what they want, for they remember whom so-and-so had at her party. Any entertainer once getting in, who clicks, is assured of plenty of work. For small parties at home, a three or five piece orchestra does very nicely, particularly if the musicians know some tap routines for between times. Fortune tellers, numerologists and astrologists help out the variety at this sort of party, and ventriloquists and accordion players simply goal them. The take for seers is the cheapest, from $25 to $35 for the night. Accordion players such as Restivo, who also yodels, whistles and sings, collect $50 for their night's work. Joe Coleman, a colored hot piano player who can sing, too, is a favorite in the $50 class.

Debutante parties don't care how much it costs, so long as they can provide a name from a smash carriage trade musical. Libby Holman and Ethel Merman are the current pets. Bill Robinson is surefire and always in demand. Fred Keating and Zingone mystify the young ladies at a handsome profit. Will Mahoney clowns for $650 the night. Big names whose star is in the ascendancy are the ones the debbies want to listen to, someone but lately discovered, so that the hostess may prove to her guests that she is right in the know.

There is more tradition about the dance orchestras who play for debutante parties. In this branch of entertainment the old favorites remain in power. No deb party is considered a success that doesn't dance to a Meyer Davis orchestra led by Joe Moss. Leo Reisman's band is looked upon kindly, too, but he is not quite so "fine old family" as yet. Ben Bernie and Vincent Lopez orchestras get the out of town parties on account of their publicized names, but Meyer Davis's music is inner circle stuff in New York.

These swank parties like to have colored entertainers about. Their presence is supposed to give a very modern atmosphere to the affair, make it awfully Bright Young Thing. Blue lyrics lend tone, and tap dancers who will teach the guests a new step, to prove how democratic the party is, create no end of fun. A personal greeting from a Broadway star is just the most marvelous thing that can happen to a guest at a debutante gathering. And so many professionals think the shoe is on the other foot.

Tiller Work Drones' Nightmare

The least problem in training Tiller Girls, according to Mary Reade, head of the Tiller School in America, is discipline. There are no light-headed beauties in Tiller line-ups. The training is so severe and concentrated that frivolous girls soon drop out of the ranks. Arduous routines, repeated in picture houses four or five time daily, leave the girls so tired they have no desire for late parties and therefore create no disciplinary problems for their guardian.

Miss Reade's one stipulation is that the girls of one troupe must be housed at the same hotel, where they will be immediately available for rehearsal calls. A captain watches over their general welfare and reports daily, by visit or wire, to the Tiller headquarters. There are no rules of deportment. Tiller girls, says Miss Reade, are able to take care of themselves.

In 15 years Miss Reade has trained 15,000 dancers. A Tiller Girl herself, she started her career in Manchester, England, as a seven-year-old protege of John Tiller, then just beginning to organize dance lineups in a small way. Having served apprenticeship she was sent out with Tiller troupes, rapidly gaining favor with English managers, continued as instructress and is now the one living person who knows all the Tiller secrets of dance training.

"The rhythm of England and U. S. is fundamentally different," she explains. "English girls have a naturally precise rhythm whereas American girls have the jazz tendency to emphasize the off-beat. It is never possible to blend the styles successfully in one line-up.

"It is easier to train American than English girls. The former, given to reasoning things out, have to be told why they must do a certain thing; whereas American girls are willing to follow the mob. They obey me implicity, but, unlike English girls, are not disposed to work as hard when I leave a captain in charge of rehearsal.

Rhythm Keynote

"John Tiller," continued Miss Reade, "was a stickler for rhythm. Out of sight but anywhere within hearing distance of a performing troupe he could tell, in an instant, the slightest deviation from routine and could pretty closely approximate the part of the line where it had occurred."

It was an accident that brought John Tiller into the work that was to bring him world renown. He was a cotton exporter in Manchester, interested in music and amateur theatricals. He wrote Madame Katalina, famous ballet mistress of her time who presided over the corps at London's Empire theatre, requesting that she lend the Empire ballet for one charity performance. This being impossible Tiller put on a ballet of his own, working classical steps precisely in a straight line. Madame Katalina came down for the performance and swooned with delight at the revolutionary treatment. She told the unsuspecting Tiller he was a genius. Encouraged by her he started assembling troupes of four and eight and pretty soon every European manager was demanding a Tiller Troupe for his theatre.

Since Tiller's death, Miss Reade has originated all the routines, creation which comes to her naturally. Try as she may she can't keep from beating out rhythms in her head and visualizing dance formations, with the result that she has hundreds of ideas in reserve. She never originates steps to music, preferring to adapt the accompaniment to the dance after the routine has been completed. She always starts the dance with the big finale trick, and then works away from it to the beginning of a number. This, she says, gives perfect continuity. Rather than cut out an effect from a routine that is too long she will create an entirely different number.

No Dancer Overpaid

Miss Reade, who has just returned from Hollywood, believes that no dancer in pictures is overpaid regardless of her salary.

"The camera is the most terrifying audience I know," she said. "It magnifies every inaccuracy. Some numbers have to be rehearsed 10 or 12 times before they are perfect, then when the girls are nearly worn out for the 'take' a camera may buckle or lights go bad and the whole thing must be repeated. The girls can't be worked more than two or three days at a stretch."

Miss Reade recalls her most thrilling experience as the time when Gertie Miller, one of the original Tillers, was married in Paris and had 48 Tiller girls as bridesmaids.

"I could hardly listen to the ceremony," was her comment, "I was that busy working out a routine to the tune of the Lohengrin Wedding March."

Agnes O'Loughlin Tells Grand Jury Very Little

Agnes O'Loughlin, former "Follies" showgirl, and friend of Marion (Roberts) Strasmick, also Ziegfeld product, was a witness Monday before the Grand Jury which is investigating the shooting of Jack "Legs" Diamond, Marion's erstwhile boy friend.

It is understood Miss O'Loughlin was quizzed on the conversation she had with Marion when the latter fled to the O'Loughlin apartment from the Hotel Monticello a short time after Diamond was shot. Miss Strasmick was found hiding in a clothes closet in the O'Loughlin domicile and insisted she had fled to that place through fright after learning that Diamond had been assaulted in a room down the hall from the room she and Diamond had occupied in the Monticello.

Miss O'Loughlin could furnish little information concerning the Strasmick girl's relations with Diamond and insisted she never knew Diamond. She spent 15 minutes in the Grand Jury room.

BANK CLERK ROBBED IN TAXI BY USHER

Paul Cuddy, 18, who told reporters that he was a part time usher at the Brooklyn Strand Theatre, was arraigned in West Side Court before Magistrate Richard F. McKiniry on the charge of robbery. He was held without bail for a further hearing. Cuddy pleaded not guilty.

He gave his address as 341 West 44th street.

Arthur Anderson, clerk in the National City Bank, 55 Wall street, charged Cuddy and a companion with robbing him in a taxicab. Cuddy's companion escaped. Cuddy was arrested after a lively chase in Bryant Park.

Patrolman Milton Paul of the West 47th street station, who gave chase after Cuddy and his confederate, fired several shots at the fleeing pair. Cuddy wore a camel's haired coat that he had stolen from Anderson. The defendant's partner escaped with Anderson's shoes and $5.

Anderson came to court minus his coat and wore Cuddy's companion's shoes, size ten. Anderson's size is eight. The companion's name is known by the police. Detective James Fitzpatrick of the West 47th street station expects to arrest Cuddy's companion soon.

Anderson stated he is married. He became ill on the subway platform. Cuddy invited him to his apartment to rest up. In the cab, Cuddy and his pal began to work on Anderson. They punched him and threatened to shoot.

Soon they had his coat and money. Anderson's new shoes looked good so Cuddy's pal removed his own and made Anderson take off his. At 42d street and 5th avenue the cab came to a halt. Cuddy and his pal jumped out. Anderson yelled and Paul overtook Cuddy after a chase. Anderson said he resides at 36-13 Avenue D, Brooklyn.

'THEATRE THIEF' CAUGHT

Former Steeplejack Always Climbed Rope to Enter Apartments

Carl Sauerchell, who used the name of Miller because it was easier to pronounce, and characterized by the police as the "theatre burglar," was arraigned in West Side Court before Magistrate McKiniry on the charge of burglary. He was held without bail for the grand jury. Sauerchell gave his address as 2231 3d avenue. He is 23 and works at handy jobs.

Sauerchell has terrorized residents of Columbia University section, West End avenue and Riverside drive. He always made his entry by means of a rope that he carried and lassoed around a chimney. He would lower himself to the top floor and either raise the window or jimmy it. Sauerchell has tremendous arm strength. He told detectives Tom Brady and Teddy Beckler of West 100th street he had been a steeplejack years ago.

Once inside the apartment, Sauerchell would work with abandon because he knew the occupant had gone to a theatre, he said. Before attempting his job he would ring the bell several times to be certain the apartment was vacant.

Sauerchell dropped a piece of paper bearing the name of his sweetheart and her address. Brady and Beckler found the paper and by a ruse, using the sweetheart's name, they arrested Sauerchell. When arrested he had 20 pawn tickets in his possession for articles he had stolen and pledged. Brady and Beckler asserted that Sauerchill admitted his many depredations.

Razzing The Home Town

OMAHA

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Archie J. Baley

Omaha, Nov. 20.

"So, you're from Omaha!"

Broadwayites about ruptured a rib three years ago when this crack was a highlight in "Funny Face." It conjured up the picture of a one-horse lame town on a prairie in Nebraska.

But the very stars in the musical comedy, the Astaires, Fred and Adele, were from Omaha; Paul Gerard Smith, co-author of the piece, had been born there, too.

And that town of Omaha has furnished others to show business.

Violet Carlson, called America's greatest eccentric dancer; America Chedister, who the French artist, Pierre Tartoue, a few years ago called "the most beautiful woman in America" and a musical comedy and screen leading woman; Rod LaRocque, Harold Lloyd, Harry Langdon and other big timers, all born in Omaha or got their start here.

Didn't Know

Omaha was just a starting place for most. Some weren't even known to have talent when they left.

The Astaires went as youngsters and had most of their education in New York dancing schools. Miss Carlson was comparatively young when she left, but returns here for her vacations. Lloyd, born at Burchard, Neb., battled through his first stock experiences here. Langdon was born in Council Bluffs, Ia., across the river, but started in vaudeville after winning amateur night prizes at old-time Omaha music halls. LaRocque was a school boy here.

Ruth Etting spent her vacation this summer at David City. It's home town for Ruth. Hoot Gibson and his sister, Helen, of the wild westerns, from Tekamah, two gallons of gas from Omaha. The old favorites, Eva and Jane Novak, were reared in South Omaha. Alyce McCormick, who since has changed her name to Joy Auburn for mystic reasons, shook a Salvation Army tambourine on Omaha streets before she won a beaut contest. Gwen Lee was Lepinski when she and her mother left here for Hollywood. Nina de Marco, now heading her own dance act in vaudeville, was just Helen Kroner here. And Frances Williams, blues singer, and Joe Green, radio xylophone star, are others.

Mrs. Samuel Goldwyn, who was Frances Howard, and her sister Constance, both of whom had their flings in the films, originated in Omaha. Jacqueline Logan's home town is Scottsbluff, Neb. The Motion Picture Almanac lists Jack Adams and Evelyn Thatcher as Nebraskans. Harold Shubert, Anne Nichols' original "Abie," is from Council Bluffs.

Stanley Smith, the new fav. of the talkers, starred in stock in 1927 and 1928, and did the girls like him? He had to have his phone disconnected when here for a personal appearance recently.

Then, there's Eleanor Painter, who just divorced Louis Graveure, opera and concert singer, and Charlie Withers, originally named Harland Davidson, who got miffed as the dickens the other day when he was here and a columnist questioned his "home town boy" p.a. story.

Buffalo Bill a Native

And, of course, one of the greatest showmen ever, Buffalo Bill Cody, was a native Nebraskan.

The world's "hog-calling" champion, Fred Patzel, is from here, while Margaret Shotwell, pianiste, who claimed that she lost her entire inherited fortune in the stock crash, is ours, too.

Fred Ballard, who won a Pulitzer prize with his play, "Believe Me, Xantippe," and has written Mrs. Fiske's latest piece, "Ladies of the Jury," in addition to doing scenarios for several years, is from Grafton, Neb. Mortimer Wilson, who has composed original symphonic scores for some of the best pictures, was music prof at U of Neb. Thurlow Lieurance, composer of "Waters of Minnetonka," is from Lincoln, and Dr. Howard Hanson, symphony composer and whose American opera, "Merry Mount," is to be produced at the Metropolitan this season, is from Wahoo, which is as funny to Omahans as "So, you're from Omaha" was to New Yorkers. And Hal Beans, inventor of the "hit of the week" record, is from Omaha.

Other Lights

New York may remember District Attorney Emory Buckner, who did some mean rum padlocking, a Nebraskan. Eddie Cudahy, now boss of the packing plant, was kidnapped and held until a $25,000 ransom was paid to Pat Crowe here about 25 years ago.

Major league baseball suggests Dazzy Vance, Grover Alexander and 20 others. Roland Locke still holds the 220-yard dash world's record, and Lloyd Hahn has his marks. Monte Munn, forerunner of Carnera, and Wayne Munn, his 275-pound brother, who was world's wrestling champ, or chump, for a while; Ace Hudkins, Tommy Grogan and the late Kid Graves, once world's welter champion, are boxing contributions, while "Peerless" Joe Stecher and John Pesek are also wrestling champs. Vic Halligan, Guy Chamberlain and Ed Weir are football All-Americans.

Stretching Out

New York knows such newspaper men as Bob Davis, columnist; Leonard Robbins, "Footnotes and Headlines" writer for the New York "Times"; Rollin Kirby and John Cassel, cartoonists, all from here. Jefferson Machamer, Herbert Johnson and W. Emerson Heitland are artist contributions, and Gutzon Borglum, the sculptor, still has a brother here in Omaha. The late Clare Briggs, cartoonist, was a Nebraska university student and married a Lincoln girl.

The famous "Kewpie" dolls of Rose O'Neill originated in Omaha. Sir Thomas Lipton once had a packing plant here, and Alexander Legge, farm board chairman, is a Nebraska native.

So is Mrs. Charles Sabin Carr, who is in New York yelling for prohibition repeal. Her grandfather was governor.

Locally

Locally, the town isn't such a rave.

It had one fairly ambitious racketeer and somebody pumped him full of shotgun slugs. Nobody knows and few care who did it.

Had a racetrack, but the farmers elected an attorney-general who closed it and will re-elect him for doing it.

Once upon a time nine downtown theatres, including a legit house, a burlesk shop, a straight vaude house, two combination policies and four picture palaces, all doing fairly. Now the legit and burly houses are dark, one theatre is a bus station, two others have been torn down. Four major houses now operating and none getting rich.

Theatre managers get great experience, and how, trying to use black ink instead of red and then get good jobs elsewhere. One of our best, Harry Watts, is somewhere in Brooklyn. Art Frudenfeld is an Orpheum ace, his brother Nate is a Publix division manager, and Bill Hartung has stepped up in Orpheum ranks, while Roy L. Pierce just returned here after at the St. Louis Orpheum.

A Jail Town

You can get the usual bootleg liquor, but you can't be too smart about drinking it. Back in 1925, when a few boys thought the American Legion could have anything, they opened a "Gay Paree" bar during the national convention and regretted it afterward in jail.

The town's not so good, but it could be worse. It's halfway to Los Angeles and halfway back to New York. You can walk the streets at night without being slugged and robbed. Maybe when the Missouri River channel is opened there'll be a boom, and a lot of us are willing to give it back to the Indians, but even at that, when you pull that "So you're from Omaha" crack, brother, smile.

Mexican Quarter in L. A. Is West Coast's Own Greenwich Village

Los Angeles, Nov. 25.

This town has its own version of Greenwich Village. Downtown, just off the Plaza, lying midway between the Mexican quarter and the Chinese district, is Olvero street, an old, cobbled cul-de-sac, recently reclaimed and turned into a kind of quaint and arty midway.

Alleged to be one of the originally settled spots in the community, it has one or two points of genuine interest, such as the ancient wooden cross, carved by the Fransiscans which mark the entrance to the street, and the dobe house, said to be the oldest dwelling in Los Angeles, which stands more or less intact half way down the block, surrounded by stree stalls, gift shoppes, atmospheric restaurant and all the other trappings of self-conscious quaintness.

In the daytime Olvero street is quiet, with that sort of resigned quietude that marks the Coney Island boardwalk on a winter's day. The Mexican pottery stands, the fortune telling booths, the cactus candy stalls are open, presided over by the most part by weary looking Mexicans, some old, some young, some men, some women.

At Night

But there's no activity there until night. Then the place comes to life with a vengeance. Tourists pour down upon the street in hordes, attracted by the prospect of an atmospheric foreign meal at a low price. The little Spanish and Mexican restaurants, with their chilis and their frijoles do a typical Alice Foote MacDougal business.

Well upholstered dowagers with pince-nez glasses and vintage hats jostle flat chested spinsters with pince-nez glasses and vintage hats in the struggle for the privilege of eating indigestible South American food and listening to indifferent South American music.

Outside on the cobblestones, groups of Mexicans and Chinese from the adjacent districts stand and watch with a kind of contemptuous amusement, the antics of the visiting tourists, who find it all just too quaint and charming, and who will certainly read a paper about it for the very next meeting of the Cultural Circle when they get back home.

Puppet Show

One amusing feature of Olvero street is the Teatro Torito, where the rather well known Yale Puppeteers give their marionette shows nightly. But even these boys, artistic as they are, have succumbed to the attitude commonly associated with more commercial enterprises. "Watch Us Grow," proclaims a hand-lettered sign in the patio of the little theatre, and appended is a list of the film stars who have recently visited the puppet show.

Right in the middle of all this art and quaintness is one rather incongrous note. Huddled somewhere between one of the atmospheric restaurants and a gift shoppe is an exceedingly unartistic looking factory building, manufacturing, according to its own declaration, "V belt drives, and belt slacker idlers," whatever they are. But whatever they are they have very little in common with the spirit of old Mexico.

Dallas' 1st Creeper

Dallas, Nov. 25.

Town has its first taxi dance joint. Occupying former studio of one of first dance schools in Texas, second story affair, with plenty lookers for stags with dimes, and mebbe tips.

That it furnishes jobs for several unemployed girlies seems main reason it got by city hall, where it's been thumbs down up to now on pro hugging. City keeps a vice dick on the premisese.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

JOHNNY GALLAGHER, 43, DIES IN POVERTY

Johnny Gallagher, 43, referee, and the third man in the ring of the famous battle between Jack Dempsey and Luis Firpo, died, broke, in a 50 cent "flop" house on 10th avenue, near 43rd street. Gallagher was a widower. He lived with a married sister at Flushing, L. I.

Gallagher, one time pugilist, died on an ambulance stretcher as the surgeon gave orders to the chauffeur to hurry. As the bluecoat and chauffeur were about to rush Gallagher downstairs, the doctor halted them and announced, "Too late, boys, he is dead." Gallagher's body was left in the "flop joint" until the wagon took him to Bellevue Morgue.

For a day Gallagher remained unidentified. The next morning a Bellevue employee recognized the one time referee. Gallagher's relatives were notified and made the identification positive.

Gallagher was a friend of John F. Curry, chief of the Wigwam, the late Charley and "The" McManus, and judges, sports writers and many others.

Gallagher saved the championship crown for Jack Dempsey when the Manassa Mauler fought Firpo. Dempsey was hurtled out of the ring by a blow by Firpo. Dempsey landed in the laps of the scribes, who pushed him back into the ring. Automatically, Dempsey should have been declared out, experts later said, but "little Johnny Gallagher," with a ton of nerve, permitted Dempsey to resume and win the battle.

Dempsey Didn't Forget

Dempsey never forgot Gallagher. The latter received gifts and monetary presents, gossip has it, from Dempsey. "Jack" was always staking Gallagher, friends averred. Gallagher could often be found in barrooms telling of the famous fight and "what a man Dempsey was," said the little referee.

Gallagher, his clothes rain soaked, with his last 50 cents entered the cheap hotel. He pleaded to be admitted, telling the clerk he was ill. He suffered a hemorrhage during the night.

In the morning, derelicts, who had the adjoining room, complained about Gallagher. The clerk was about to eject him when noticing he was seriously ill.

Gallagher was buried in Calvary cemetery. Many of the sporting fraternity attended the funeral.

FREE ON ASSAULT CHARGE

Adams Failed to Appear Against Whitman and Brady

Charged with savagely attacking Daniel Adams, 35, former football player and blood donor, of 111 West 68th street, John (Whitey) Whitman, former cop who was dismissed several years ago and now proprietor of an alleged speakeasy at 18 West 68th street, and Hugh Brady, 37, barkeep, of 428 West 56th street, were freed in West Side Court by Magistrate McKiniry.

Adams failed to appear in court. When he came to court at the last arraignment he collapsed. His head was swathed in bandages from the "booting" he got in Whitman's joint.

Adams a few days prior to the assault had supplied his blood in an urgent case. He told Detectives Divver, Stepat and Gorman of the West 68th street police station that he had a few drinks in Whitman's place.

He said he accidentally broke a drinking glass. Whitman became enraged, he stated, and began to assault him. Adams said he was handling the situation well until Brady assisted Whitman. He was rendered unconscious and booted freely, he told the sleuths.

A patron notified Mrs. Adams and she found her husband unconscious on the floor. Whitman and Brady disappeared for several days. Mrs. Adams laid a trap and the pair were arrested. They denied the assault and robbery.

Adams' failure to appear resulted in the defendants' discharge.

Fights Extradition

Baltimore, Nov. 25.

Harry Millhan, alias Hal Gibson, assistant stage manager of Earl Carroll's "Sketch Book," who was arrested here on a New York warrant during the local engagement of the revue, is out on $7,500 bail, set by Judge Albert S. J. Owens at a habeas corpus hearing.

Counsel for Millhan declared that the New York charge was a trick to have their client returned to Manhattan to testify in vice investigations. Claiming that he has been framed, Millhan is fighting extradition.

Woman Ordered Out of His Rooms by Cameron, Causes Actor's Arrest

Rudolph Cameron, 36, actor, of 21 West 58th street, and former husband of Anita Stewart, was freed in West Side Court by Magistrate McKiniry. Cameron was arrested on a charge lodged by Lucille Lavelle, who gave her address as the Y. W. C. A., 36th street and Lexington avenue.

Cameron spent the night in the West 47th street police station. He kept pacing the cell with his cane the entire night. He stoutly denied the charge and had several witnesses in West Side Court to testify in his behalf.

No testimony was forthcoming in court as Miss Cameron stated in her short affidavit that she had been advised by her "spiritual adviser to withdraw the charge." Miss Lavelle is quoted as stating she was soon to enter a convent.

Details are lacking. The policeman became suddenly silent. It is known Miss Lavelle was in Cameron's room at the Plaza Annex. Cameron stated he sought to have Miss Lavelle ejected. Cameron called the police and when the bluecoat arrived, he ordered the cop to take Miss Lavelle out.

Miss Lavelle then demanded Cameron be arrested on a serious charge. Cameron was stunned. Miss Lavelle is red-haired and exceptionally pretty. She was ushered out the rear entrance of the court to escape a barrage of cameramen.

MATRIMONIAL AD. WIFE LOST HUBBY AND $500

At Broadway and 47th st. a small sized woman seized a man by the nape of the neck and shouted to a detective, Charles Dugan, of the West 47th st. station, "Here is the wretch." The woman began to pound the man until he was rescued by Dugan.

The woman was Mrs. Beatrice Singer Rose, 40, of 2750 Holmes st., Coney Island. She had her husband, since June, arrested on the charge of grand larceny. She asserted David Rose, 40, her spouse, had stolen $600. The money was to buy new furniture for their bridal flat.

When Rose received the money from his bride, she said, he excused himself for a few minutes. Mrs. Rose waited for several days when Dave failed to return, she notified Dugan. When David's $600 ran out, he phoned the bride and asked to be forgiven.

"Yes, honey, you are forgiven," replied Mrs. Rose. She made an appointment at Broadway and 47th st. with him. David appeared and so did the others. Mrs. Rose gave David several good whacks before he was rescued by Dugan.

Mrs. Rose, a widow, inserted an "ad" in the Jewish newspaper, "Day." She stated she was seeking a mate and explained her finances. Rose corresponded and soon the wedding. Mrs. Rose vowed she would have David sent away if she spent her last penny doing it, she told reporters. "And to think I bought that reptile a green bathing suit just after we were married," said Mrs. Rose.

When Rose was arrested, Dugan found a copy of the "Day" in his pocket. He had marked off with "x's" six names of fair ones seeking mates. In each case the femme stated her financial standing. Some quoted $2,000, and another stated she had $10,000.

Rose waived examination and was held for the Grand Jury. Dugan stated Rose has been convicted three times and if convicted on this charge may be sent away for life. Rose gave his address as 36 West 111th st.

Cheater From Vaude Flops Over To the Booze Racket and Betting

Joe Racketeer speaks:

"Hello. How d'yer like my joint? Swell, ain't it? Best dive in Noo Yawk. Elegant, what I mean. This is the on'y racket to hustle. Me, a bootlegger? Never no more. Restaurantoor from now on. Real class.

"I'm sitting pretty now. How I laff when I think when I was in vawdvil playin' pro rata. Me and my partner was the best broken-toe act in the sticks. Ask the bookin' office. Moidock'll tell yer.

"Cards was my side line. Never dealt in liquids before proabition. What games did I play? Say, sister, when you're talkin' ter me, you're talkin' ter the Master. Ain't a game I don't play—and not one on the square. No kick in playin' honest. It's findin' aces when yer need aces that makes the game. How did I woik the clip? See this pack uv cards? There ain't one little paper I can't see through. What card's on top—Queen uv Hearts, ain't it?

"Alright. Now I'll deal. What's that card? Thought it was gonna be the Queen didn't yer? Not while the Master's dealin'. What's next? Nine uv Clubs. Nine uv Clubs never hoit no one—you kin have it. But what's this? A-a-a-h, the Queen uv Hearts. That comes to Papa.

"Here, lemme show yer. Shuffle them cards. Now look. You're gonna cut 'em yourself and the bottom card'll be the Ace uv Spades. Didn't I tell yer? Master knows. Never play cards. It won't getcher nowhere.

Bear on Dice

"Dice is up my alley, too. See them cubes? They got dynermite in 'em—but I'll take anybody's dice and call the combination. It's an art. Might not be great next ter paintin' and litrachoor but it takes a kind uv genius.

"Take me and vawdvil. Where'd I be today if I'd uv stuck to that $87.50 pro rata racket? I'd end up with a broom. But vawdvil was good ter me. Met lots uv people. I used to carry a guy to work the act when there was a crap game goin' on. It got so my agent used to wire: 'Take the managers, but leave the safes!'

"Hello, Joe. See that feller just came in? He's got the real African. Di'monds. Anytime yer wanna pick up a bargain lemme know. He's got friends at the Port uv Noo Yawk, see? Same's I got friends don't mind me bringin' in a little Pomeroy Sec, get it? But ter get back to vawdvil, I even clipped mind readers.

"I was on the bill once with a feller used to catch potatoes on forks. Had him two hundred in the hole. He starts yellin' 'Currency' ter his wife and he ends up by payin' off in potatoes. There

(Continued on page 50)

14-YR.-OLD RUNAWAY RUNS INTO TROUBLE

Claiming she was virtually kidnaped, shoved into a cab and carried to an apartment at 150 West 45th street, Alvera Festa, 14, runaway, of 1225 68th street, appeared in West Side Court and recited her tale to Magistrate McKiniry. The defendant, Dudley Johnson, 24, of Fayetteville, N. C., was held for Special Sessions.

Johnson denied the allegation. The Court held him in high bail for trial on the charge of impairing the morals of Miss Festa. Johnson has worked as a counterman in restaurants in the theatrical district.

Miss Festa declared she was riding in an I. R. T. subway train, when Johnson and a companion flirted with her. She averred that as she alighted at Times Square they forced her upstairs and shoved her into a cab. She was prevented from screaming by Johnson holding his hand over her mouth, the girl asserted.

From the cab she was taken to Johnson's flat. She stated she fought her captors and bit them. She managed to escape and told Patrolman Maguire of the 47th street station. The bluecoat arrested Johnson. His companion had vanished, said the girl.

Johnson admitted flirting with the complainant. He declared that she told him she had no place to sleep. "I gave her shelter. When I found out that she was a minor, I chased her out of my apartment" said Johnson.

'TEAR GAS' FOUNTAIN PEN

Salesman Pinched When One Exploded in His Pocket—Fined $10

A recent city ordinance declaring persons carrying fountain pens that are really tear gas outfits are subject to arrest. This was made known when Frank Lyon, 45, agent for a tear gas concern that sell "fountain pen" tear gas containers, was arraigned in West Side Court.

Lyon was found guilty and fined $10. He paid the fine. He is employed by a Jersey City tear gas concern. His arrest was made in the lobby of the Criterion theatre. Lyon resides at Elston road, upper Montclair, N. J.

Lyon attended a performance at the Criterion. He was leaving the theatre when a "fountain pen" exploded in his vest pocket. Presently the noxious fumes began to pervade the lobby and street. Lyon received a good dose of the lachrymose juice.

His vest was ruined and he was partially burned. Others leaving the show were affected. None of the pernicious fumes entered the theatre. Patrolman Francis Csaszor of Traffic D arrested Lyon on the charge of violation of the Sullivan law.

Magistrate McKiniry explained to Lyon's attorney that a recent ordinance was passed by the Board of Aldermen declaring that one must have a permit for such an instrument. McKiniry then imposed the fine.

Harry Gibson Indicted, In Shake-Down Charges

Harry Gibson, assistant stage manager for Carroll's "Sketch Book," arrested recently in Baltimore at the request of the New York police, was named by the Grand Jury Monday in an indictment charging him with conspiring with two detectives and a police stool pigeon to "shake down" two night club hostesses. A copy of the indictment was sent to Baltimore and an effort will be made to have Gibson extradited. At present he is out under $7,500 bail.

The indictment of the four men grew out of the investigation in the shake down methods that are said to have been employed by police and others for several years past. Witnesses including the two hostesses have testified they were framed by Gibson, Monty Booth, a stool, and Detectives Leigh Halperin and Daniel Sullivan, of Inspector McCormick's staff, are also indicted. Booth is a fugitive.

It is alleged that the four men brought about the arrest of the two hostesses in their apartment at the Embassy Hotel on prostitution charges. It is said an attempt was made by the defendants to "shake down" the two women under the threat of causing their conviction on trumped up stories. The women refused to come through and they were subsequently freed.

Their story first became known recently during the special investigation into corruption among city officials.

GAMBLING ORDERED STOPPED IN MEXICO

Mexico City, Nov. 15.

President Pascual Ortiz Rubio has signed orders for the clean up of all gambling joints in the Republic. The head man wants special attention to be given the honkey-tonks in Mexicali, Tijuana and other places along the U. S. border.

Several classy establishments, dedicated to short odds for customers, have been closed by the Mexico City cops.

CHATTER

Broadway

Bee Palmer is readying an act.

Mickey McGeehan off to Florida.

Nell Fontaine is opening a new club.

Eddie Doherty is on a trip to Italy.

Allan Updegraff is peddling a new novel.

Rex Smith back from Paris with a new play.

E. B. Marks in Washington for a week's rest.

Roy Walling, play broker, has bought a yacht.

Collette D'Arville is back after six months in Paris.

Marion Davies returned to New York yesterday (25).

The Bob O'Donnells are going back to New Orleans to live.

Jack Mansfield is in New York, 1st time in long time.

Joy La Salle is off to Europe to appear in a Paris revue.

Lew Brown has wired his mother to visit him on the coast.

Lizzie Murray is on the Metro lot in Hollywood Culver City.

Mrs. Alfred E. Aarons operated for appendicitis last week.

William Anthony Maguire is anxious to get back to the Coast.

Somebody gave Dave Chasen a pair of spats and he's wearing 'em.

Louis Isquith, former legit producer, now a g. m. for a food concern.

"Tonight or Never" is a Belasco show, also a perfume with a wicked scent.

Boys training to sit up all night for the bike races at the Garden next week.

Sawdust entertainers in the speaks are having the weeps over conditions.

Having three names threatens to become a fad among screen artists of the future.

Charlie Morrison went away over the week end to a shooting lodge. He's practicing.

Bert Hanlon the Saturday night guester at the Friars this week. Jack Benny m.c.

Harry Kellar is p. a.'ing the Salon Royal and writing radio continuity in his spare time.

Kathleen Kirkwood, who had the Triangle Theatre in the Village, has turned play broker.

N. Y. staff of DeSylva, Brown & Henderson had a get-together feed Nov. 18 at the Victoria.

Harry Reichenbach telling his gags in a whisper. Lost his voice at the Hershfield dinner.

D. J. O'Connell, wealthy lumberman, is married and living in a new chateau in Westchester.

Al Goldman will again be at the Roman Pools Casino when the Florida season commences.

Harry Hershfield will be toastmaster at a "Broadway Night" at the Park Central, Dec. 1.

Walter Donaldson's new torch ballad, "You're Driving Me Crazy," is built around a true story.

Many wonder what chance there would be to convict by jury for booze selling over in a speak.

London Terrace, the $25,000,000 apartment in Chelsea, to have its own newspaper, called "The Tattler."

Al Feinman is again assisting Harry Reichenbach, once more with Universal, on special exploitation.

Louis Cohen has been taking the short end of all of the recent bouts at the Garden and cleaned each time.

All of the 11 musicians in Tom Truesdale's orchestra are licensed airplane pilots. Band is "The Aviators."

Francis Renault opens at the Everglades in a new 20-girl revue, "Hello Francis," staged by Dave Gould.

In Hoetzer's restaurant, 40th street and Broadway, is a large sign, "Smoking by ladies not permitted."

Following the quick closing of "Vanderbilt Revue," Lyle Andrews says he's through with legit producing.

Hendrik Van Loon's wife has completed a new play, untitled. The Van Loons live in Holland most of the time.

Denis Dufor says the first unemployed selling bananas will mop up on Broadway and get credit for a new idea.

The Roxy miniature golf course, run by Teddy Altman, may spend $110,000 to enclose the entire course with glass.

Jean Le Gail of The Le Gails, apache dancers, was knocked unconscious in a fall into the pit at the Palace, New York, supper show Sunday. Team is with the Ted Healy turn. Miss Le Gail recovered and reappeared at the night show.

Louis Weitzenkorn is anxious to see his "Five Star Final" launched so he can get off to Paramount's coast studio.

Powers Gouraud has given up announcing and is now with the program department of WCAU, Philadelphia.

Harry Cohn is in the Broadway zone to inspect plays, scripts and players for the next two months for Columbia pictures.

"A humor-less Jackie Osterman," is Georgie Price's perfect description of a certain specie of Broadway ear-bender.

Irving Berlin and his family are in town after a year's stay on the coast. He will return in about a month to the coast.

Herb Magidson, music publisher, is piloting Bert Tucker, Sophie's son, in his return to show biz after a six-month absence.

Ina Claire says she doesn't want any new plays or work in the east. She's "just dying to get back to John in Hollywood."

Saturday nite boys (Friars) are tossing one for Bert Hanlon, Nov. 29. Bert can't understand why his wife won't believe it.

Joe McGregor and Jersey Jones are p. a'ing the hockey games at the Garden. Sunday night games are again drawing big crowds.

Eddie Buzzell returned to New York Sunday (23). Wife, Ona Munson, came back a few weeks ago. Not so warm there any more.

Silver Slipper opens early in Dec. with Clayton, Jackson and Durante as the floor show attraction, doubling from "The New Yorkers."

Connie (Jess) Freeman got Dr. Amey and had her operation for appendicitis all over with before anyone knew it. She's okay now.

Emerson Yorke now framing radio programs and claiming he has the logical successor, under cover, to the late Florence Mills.

Art Kahn's mother died on the night his orchestra opened at the Club Plaza, but he continued with the band in accordance with her last request.

Oscar DuFrenne, is taking his first survey of New York's main street. He's the owner of the Casino de-

(Continued on page 54)

London

Frank Vosper studying short run plays.

Hugh Croise chasing his press cuttings.

Dupont leaving the British studios this month.

Ursula Jeans as Hitchcock's leading lady.

Madeleine Carroll wears very little in her current show.

George Smith and his big production announcements.

Exhibs are supposed to be up in arms about something.

Swaff has been in Paris this week. A break for the French.

Almost decent weather, for a change, despite prophets.

Fay Compton as a juvenile lead in panto after all these years.

Decline in attendances at the best dance dives is noticeable this season.

Mrs. Harry Lachman nearly signed for a legit show, but thought better of it.

Small-time actor this side has the name of George Bancroft. No relation.

Mrs. Pat Mannock always makes the same reply when asked how hubby is.

The Gargoyle is the only nite club in town where a guy can smoke a pipe and live.

All the Elstree directors are anxious to get started and get on the payroll.

"Attaboy" chosen as the telegraphic address of this town's latest British talker unit.

Revealed there are bridge players along Piccadilly winning $25,000 yearly on the game.

These Indian princes and things round the town trot along with picturesque bodyguards.

Nesbitt Brothers being sued by Cafe de Kommiker, Berlin, for alleged breach of contract.

Oscar Sheridan, who has just gone bankrupt, recently made a talker called "Big Business."

Tallulah has let her west end flat to the Hon. David Tennant, he who invented pyjama parties and things.

Bernerd Nedell made the British Broadcasting Corp. apologize for saying he was going on the air when he wasn't.

Dorothy Dickson's talker contract, which fizzled out, is too bad. P. a. was preparing a broadside on her next film.

Current gag among certain producing companies is to get the directors to put up half on the films they make. Insurance free.

Lieut.-General Bethune, chairman of the defunct Whitehall Film Company, first of the Quota ramps to be floated, died November 2.

Louise Groody cabled Bobby Howes to give reasons why he would not play in "Mr. Cinders" in New York. Howes has several.

Swaff's biggest take off in years was from J. B. Morton, fellow featurist on Swaff's rag, who wrote his column in sore-thumb fashion.

Arsenal, crack football side of the metropolis, got a bigger hand at the new Finsbury Park Astoria than the actors making personal appearances.

Loop

Charley Yates looked in.

Harry Engle, song publisher, in town.

Charlie Crafts debating about going to Detroit.

Bill Diamond still dizzy from a week of watching the bike races.

Jay Fagan's privately printed Christmas cards will be much in demand.

New York Central railroad Michigan avenue office is selling football ducats.

Tink Humphrey and Pat Casey got into the State-Lake Sunday bridge game. Just passing through.

R-K-O now has two George Browns, one the purchasing agent, the other the western publicity chief succeeding the eastbound Jack Hess.

Max Turner kisses everyone in the office good-bye even when he goes to New York for only seven days.

"Woomps" is a new word around the R-K-O press department here. Means three dashes and is used to save time.

Jimmy Petrillo, head of the local Musicians' Union, played poker all the way from Chicago to New York recently.

Phil Davis, Chi's most indefatigable stage door Johnny, took Sydney Fox to see Notre Dame-Northwestern. Miss Fox was recently here with "Lost Sheep."

Miami

Roney Plaza Hotel opens Thanksgiving.

Manny Gates' orchestra at Alcazar Roof.

Roy Pack, staff photographer for the International News Service, has arrived. Pack's sixth season here.

Jerome F. Reilly, former manager of the Gaiety, New York, has leased an apartment for the season on the Beach.

C. Le Roy King, one of the owners of the Embassy Club here, has leased an apartment for the season on Miami Beach.

Biscayne Dog Track out on the Dixie highway is being peddled with no bidders. Offered to Al Capone but he turned it down.

Plaza miniature golf course only course running at present at Miami Beach. Five or six new courses under construction on the Beach.

Miami Moose Lodge will stage a benefit for charity, December 7 to 19. Approximately 30 acts will be included in the three performances. The talent is being obtained from local night clubs and dancing academies.

Frank Bruen, ex-generalisimo of the Garden and present manager of the Miami Jockey Club, tendered a luncheon by local sportsmen. Bruen is supposed to have received a big offer from the Havana Jockey Club and it is rumored he may accept it.

Paris

Joe Zelli's closed until April.

Howell, Harger and Naldi act split up.

Charlotte Susa's looks attracting attention.

Joe Sullivan coming to town from Milan soon.

Mary Bromwell, American sculptress, around.

Mrs. Al Christy going to London for a few days.

The Nathanos laying off at the U. S. restaurant.

All the princesses in France are now playing golf.

Paris soon to have a picture house called the Roxy.

Paris agencies screaming aloud for new American acts.

Jim Abbe says his car has personality if it has no looks.

Stadler (Stadler and Rose) to be operated on for appendicitis.

Fox already at work on the French version of "Big Trail."

Carlos Gavetta treating a few girls to drinks at Jack Bushby's bar.

Nita Naldi gave a party for Mae Murray while she was in Paris.

Eddie Lewis pretty gloomy about the orchestra situation over here.

Eddie Lewis makes his own tomato soup at the U. S. restaurant.

Louis Cole to do a plantation scene in Sacha Guitry's new picture.

Thelma Edwards trying to change a line in "Nanette" from "pig" to "camel."

Miss Campton, wife of manager Derval, of the Folies Bergere, is very ill.

The Bonjon girls going to try again for the Principal Palace in Barcelona.

The Lido has an all French jazz orchestra with the American leader, Bart Curtis.

Every actor in town—American or French—at Harry Pilcer's midnight show.

Colonel Clifford B. Harmon, the much photographed, bowing and nodding.

Ralph Kohn just crossing Paris to

(Continued on page 61)

Hollywood

Lew Schreiber back.

Every other auto license is from Iowa.

Cissie Loftus' son, Peter, is in town.

Harry Wardell turned down a free feed.

Gloria Swanson's tea very literary.

Ray Griffith broke an arm playing polo.

Holmes Walton won a tussle with the grip.

A lot of V-16's are behind in payments.

Margaret Churchill has a Beverly Hills home.

Jack Oakie will not even buy a shave now.

Lew Brown is getting over a bad case of flu.

Cold weather and the hats are coming back in style.

Elissa Landi has given up hotel life for home cooking.

Chester and Sue Morris vacationing at Lake Arrowhead.

Christmas decorations are a headache to a flock of actors.

to be laid on USC at even money.

Joe Sullivan, formerly R-K-O

Plenty of picture jack going east agent has gone to Europe.

Mrs. Bill Howard back in Santa Monica after a long holiday.

Grant Withers bought his wife, Loretta Young, new town car.

Teddy Hayes and Tom Kennedy are doing that golf business.

Dudley Murphy very seldom shows up at his own parties.

Zoe Akins' limousine somewhat mussed up in a recent bump.

Tex Sherman here to complete 12

(Continued on page 67)

Berlin

Arnold Fanck intends marrying a former Russian princess.

Ike Blumenthal is in Berlin again for a brief stay.

Joe May celebrated his 50th birthday in the film studio.

Alfred Braun, radio speaker, intends directing a talker.

Charles "Buddy" Rogers stayed here three days, with his mother.

The violinist, Professor Felix Berber, father of late Anita Berber, has died.

The Chicago violinist, Minna Krokowsky, gave a successful concert here.

Ludwig Berger, intends to make another picture during his Christmas holidays.

The young Erika Helmke, from the Saltenburg stages, is engaged to marry the designer, Dassel.

Charles Chaplin's, "City Lights" will have its opening performance in January, 1931, at the Mozart Saal.

The Michael Bohnen, talker "Two Neckties" a complete failure, is to be shown again in a new version.

Leni Riefenstahl, has found protection on Frau Betty Stern and is going to appear on the theatre stage.

Ossi Oswalda plays the lead in the musical comedy "Cocktail" by Vollmoeller-Benatzki, in the Komoedienhaus.

Toronto

Claire Wallace attending seances.

Olsen and Johnson arrive here in luxurious limousine, chauffeur n everything.

Tom Daley back at Uptown and laughing.

Jimmy Cowan snares poppy fund publicity from Art Kent.

Jean Bellinger determined to tap-dance. Loses 12 pounds.

Havana passage bookings way down.

A. D. Kean, hard-writing reporter, rides new horse to hounds and takes tumble seven times.

Edyth Shuttleworth returns from Milan and lands with local symphony. Says the Italian count was just a friend.

Horace Brown to Ottawa "Citizen"; Darcy Marsh to Calgary "Herald."

New racket here. Kids steal copper off theatre roofs and peddle it for 10 cents a pound.

Eight bucket-shop brokers get from 30-36 months in Portsmouth pen.

Greg Clark turning down panhandlers on street. Secretly gives $300 to destitute men of his old regiment.

Art Wells discovers sex-psychology as a topic of conversation.

Regent Tailors, Ltd., filed bankruptcy papers last month. Still operating one of biggest electric signs in city.

Signor Ferranti Fontana discovers the Manhattan cocktail.

Guy Cunliffe, whose pappy is head of Columbia school of journalism, by-lining on "Mail" here.

Hector Charlesworth still endorsing coffee.

Royal horse show on with debs falling hard for Craustarkian uniforms. Theatre ushers pouting.

Berenice Peaker modeled for those new Willard Chocolates ads.

Ken Forbes doing Augustus Bridle in oils.

Mrs. Joshua Smith in England making British talker survey for Dominion's prime minister.

Boston

Film bowling League gets under way this week.

A. M. Botsford, Publix publicity, in town last week.

Local station, WNAC, is experimenting with television.

Loew's State now opens bills Friday instead of Monday.

Fess Williams' band opened at Hollywood Inn last week.

Chester Stoddard, Publix district manager, father of twin girls.

John Luce is pinch-hitting for John Tuerck at "Street Scene" at the Wilbur.

Demolition of the Adams House has begun. New Paramount theatre on site.

Jacques Renard's new night club, Mayfair, is packing them in. Bobby Arnst in 4th week.

E. E. Clive and his company packing them at Worcester. Will stay there 12 weeks.

Hockey opened its season to a sellout crowd at the Boston Garden. Hockey local rage.

Al Duffy, Shubert publicity man, and Lester Allen, "Post" reporter, are writing a play—so they say.

Artkino Film Guild has taken a lease on the Repertory theatre and will start showing pictures there shortly.

Neal O'Hara's widely read column, "Take It from Me," in the "Traveler," year old last week. Very popular in Boston.

Inaccurate Biographies

Nancy Carroll

By Claude Binyon

Hollywood, Nov. 22.

Drawing aside the window curtain, Nancy (Pumpkin Eye) LaHiff looked down upon New York's Tenth Avenue. A street car whizzed by with a purr like false teeth crushing rock candy. A man stood on the curb frenziedly going through his pockets for a Chinese laundry ticket. A hotly dressed flap minced out of a restaurant, cleaning her ears with a toothpick. The early evening was sultry, and the odor of cabbage hung over the avenue like herring over Third Avenue.

Fretfully Nancy (Pumpkin Eye) LaHiff turned from the window and faced her parents. "I can't stand it," she said. "I must get away from here and have a career."

Dad LaHiff, sitting in a rocker, ceased rocking. He fondled his clay pipe and looked upon his daughter in mild amusement.

But Ma LaHiff was not so passive. "So it's a career ye be wantin,' is it?" she mocked. "Faith and bejabbers, como esta uste este dia, porque tortilla—sacre!"

"Faith and bejabbers!" cried Nancy, her cheeks flaming.

"Faith and bejabbers," mumbled Dad LaHiff uncomfortably. "Don't be so hard on th' kid, ma."

"You keep out of this, pa," snapped Nancy.

"Don't talk to your pa like that!" interpolated Mrs. LaHiff.

"Faith and bejabbers!" wheezed Dad LaHiff. Obviously he was puzzled.

Amateur Night

When Nancy's sister came home that evening Nancy grabbed her and whisked her to an east side theatre where an "amateur" night was being staged. Among the entrants Nancy recognized Al Jolson, Will Mahoney, Mrs. Fiske and others, out to pick up a little money on the side. But the little colleen determined to stick it out.

The LaHiff Sisters copped first prize with their dance routine, taking a few falls and laughingly passing the whole thing off as a burlesque adagio. The victory made Nancy hungrier than ever for a real career, but gave serious thought to joining a vaudeville act where unintentional falls would still be okay.

Mixed on Dates

Audiences first saw Nancy in the chorus of "The Passing Show of 1923" and were only mildly impressed. They saw her next with lines in "Topics of 1923" and were still far from feverish. All this, by the way, happened in 1923. Some confused historians say 1924, and others, even more confused than that, say 1776. The latter group, of course, are stay-at-homes who never get out and "live."

A few more legit jobs on the Coast, at Coast salaries, convinced Nancy that pictures offered the only chance for a 12-room shack in Beverly Hills. Standing outside the Paramount studios one day, she happened to mutter "Faith and bejabbers" in that absent-minded way Irish people have. Anne Nichols heard her and insisted that the kid be cast as "Abie's Irish Rose."

A Paramount contract followed and eventually Nancy became a star. She sent for the folks.

"Faith and bejabbers!" muttered Dad LaHiff as he got a load of Hollywood and the Carroll (nee LaHiff) mansion.

"Why don't you go sit on the patio?" suggested Nancy.

"I don't have to," said Dad.

"Go sit on the patio," commanded Mother LaHiff.

"All right," mumbled Dad. "Where is it?"

"Outside," said Nancy.

"Faith and bejabbers!" cried Dad. "Just like the good old days."

NEW YORK THEATRES

BRANDT'S THEATRES THIS WEEK

FLATBUSH BROOKLYN — F.O.B. Paris — Alma Tell, Rex O'Malley, Suzanne Caubaye

BOULEVARD JACKSON HEIGHTS — Wm. A. Brady's A Smart Woman — Alan Dinehart, Catherine Alexander

CARLTON JAMAICA — Will Morrissey Sepia Musical Revue — Hot Rhythm

WINDSOR BRONX — Helen MacKellar Years Dramatic Hit — Frankie and Johnnie

THEATRE GUILD Presents — ELIZABETH, THE QUEEN — GUILD THEATRE — 52nd., West of B'way — Eves. 8:40. Mats. Thurs. & Sat., 2:40.

ROAR CHINA — MARTIN BECK Th., 45th, W. 8th Av — Eves. 8:50. Mats. Thurs. & Sat., 2:50

DAVID BELASCO presents HELEN GAHAGAN in "TONIGHT OR NEVER" — "Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World. — BELASCO THEA., W. 44th St. Evs. 8:40. Mats. Thur. & Sat.

EARL CARROLL VANITIES — EIGHTH EDITION — 67 Glittering Scenes—1,000 Laughs — Herb WILLIAMS—Jimmy SAVO—Jack BENNY — A Cast of 150 and the Most Beautiful Girls in the World — 425 Orch. Seats $1 (exc. Sat. & Thanks.) Wed. & Sat. Mats. Entire Orchestra $2.50 — Good Reserved Seats every performance, 50c. — NEW AMSTERDAM WEST 42nd ST. Wisconsin 8312.

2nd YEAR — BROCK PEMBERTON Presents — Strictly Dishonorable — Preston Sturges' Famous Comedy with TULLIO CARMINATI — Staged by Antoinette Perry & Mr. Pemberton — Never at Cut Rates — AVON THEATRE. West 45th Street. Eves. 8:50. Mats. Thurs. & Sat. 2:30

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY) — De Sylva, Brown & Henderson's 1980's ENTERTAINMENT in 1930 — "JUST IMAGINE" — with EL BRENDEL and others — On the Stage—Huge, Colorful "Thanksgiving" Extravaganza

CAPITOL B'WAY & 51st St. — MARIE DRESSLER, WALLACE BEERY in "MIN AND BILL" — with MARJORIE RAMBEAU, DOROTHY JORDAN — M-G-M's drama of laughs and tears. Stage Fiesta, Barto & Mann, Schooler, Bunchuk, Orchestra.

RKO Always A Good Show! — R-K-O KEITH'S PALACE B'WAY & 47th. BRYANT 4300 — MARY LEWIS, ART FRANK, MISS VANESSI, FRITZ & JEAN HUBERT, TED HEALY & RACKETEERS

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE. — Wednesday to Friday, Nov. 26-28 — Douglas Fairbanks, Jr.—Noah Beery — "WAY OF ALL MEN" — MAY WIRTH, MOSS & FRYE

R-K-O PROCTOR'S 86th ST. COR LEXINGTON AVE — Wednesday to Friday, Nov. 26-28 — Douglas Fairbanks, Jr.—Noah Beery — "WAY OF ALL MEN" — FRANCES WHITE, ANN CODEE

No Bull Fight Injunction

Maplewood, N. J., Nov. 25.

After Commissioner Egan refused to allow any sort of bull fight here, Dave Mackay, promotor, took the matter to court Monday (24).

Vice-Chancellor Backes declined to issue an injunction against Egan. Mackay declared he will take further proceedings.

Protests against the bull fight came from all over the country. It was to feature Sydney Franklyn, the Brooklyn toreador.

'BABY FACE' SMEARED BY BILLY PETROLLE

By JACK PULASKI

Imagine Jimmy McLarnin knocked down twice in one round! That is what happened last Friday at the Garden, when Billy Petrolle the "Fargo Express" badly beat and almost knocked out the "Baby Face" slugger from Vancouver.

The arena was in an uproar throughout one of the most sensational battles of the year. Cops rushed in to smear half a dozen melees among the fans, so high was the tension. McLarnin was the favorite at something like 6 to 1, which probably explains some of the excitement among the onlookers. Short end betters have been cleaning up in the past few weeks—La Barba beat Kid Chocolate and Canzoneri kayoed Al Singer, both at three to one and better against the winners.

A well filled house waited for the fireworks and they got 'em along about 10 o'clock. They were asking each other in what round Petrolle would go out. But in the first round, Petrolle took the mastery, backing Jimmy around the ring and weaving away from his heretofore deadly punches. McLarnin's baby face started to leak around the left eye before the first session was half over. A solid right did that. The crowd was seething over the unexpected.

Second round saw the same trend, with Billy socking that left either to the midriff or the face. The boys were waiting for the "Baby Face" to land his famous right smash, but with Petrolle carrying the fight to him, the western party could not connect.

The fourth round reached the peak of excitement. A solid left hook to McLarnin's chin toppled him, and up on the chair went the fight bugs. Jimmy was able to stall off the slashing Petrolle, but again that left hook sent him down—again for a count of eight or nine.

From then on it was a process of cutting up Jimmy's map. His mouth was badly slashed and his nose took on a new contour. Petrolle popped him with left jabs to the beezer when not hooking them in and rocking the kid with the right. McLarnin was a gory sight in the last two or three rounds.

Not that McLarnin was not game. Guts is his middle name. He came back in the fifth round to try to even up matters, but Petrolle got going before it was over and was sending his head back with those left hooks.

Jimmy made a good show of it in the ninth round, at a time when Petrolle seemingly was tired. He hurt Billy who when stung imme-

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Basketball League

Having done well with its baseball team, R-K-O has organized a basket ball five. First game last eve (25) with the Pathe team, on the U. S. Illinois, "gym" in west 96th street.

A league of vaude and picture office teams is being formed to play during the winter.

Turf Beats Football

Dallas, Nov. 25.

For first time horse racing is on the map in this state. W. T. Waggoner, millionaire cowpuncher of Ft. Worth, sank $3,000,000 in Arlington Downs, near here, year ago, with biz so so for first reason. This fall track did capacity biz at $1 gate, attendance beating collegiate football. Final day alone drew 12,000. Total gross for 11-day season around $70,000.

Show biz was affected by equine craze, although not seriously.

'Round the Square

Mysterious or Sad?

In a hotel on West 47th street unbeknown to the people living under the same roof and also to the folks of the outside world, live a mother and daughter who have not left their suite of rooms even to go out into the hall for 11 years.

The mother and daughter are Cubans, wife and child of a rich Cuban sugar planter who died 11 years ago. The girl is now 22, according to available information. No one knows why they are in absolute retirement.

Once a month a check is received from the executors of the planter's estate. It is made out to the hotel. The manager deducts his rent and the rest is sent up to the suite. All meals are brought in from the outside and left in front of their door. They do their own house work and the linen changes are also left at their door.

Not a person has entered their suite since the husband and father died.

Dice Cheaters on Subway

Dice cheaters are now making use of the subway platforms during the early morning hours to stage their games, figuring on arousing the gambling instincts of those waiting for trains. The cheaters who work in groups of four stand less chance of being chased by the cops once inside the turnstiles and run the open game mainly for the suckers.

New angle is to sprinkle salt on the cement platform, claiming that as result the rolling bones are made noiseless. The low down, however, is that anyone who knows how to handle the cubes has an easy time winning on a salt covered floor. It's just like shooting craps on a blanket.

Havana Gambling Debt Legal in N. Y.?

The N. Y. Appellate Division has reversed Judge Chilvers of the Municipal Court, who allowed a default judgment of $200 against Harry Rosenthal, featured in "June Moon," now on tour, in favor of Harry Lichtenstein. The amount involved is the balance due the Havana Casino on a gambling debt contracted several years ago by Rosenthal. On a visit to the Cuban resort Rosenthal lost $1,500. He subsequently paid off $1,300 against the marker, when it was assigned to Lichenstein with the latter instituting action in New York. The decision gives Rosenthal an opportunity to defend the action.

Final decision will determine whether gambling debt legal in Cuba, will be recognized in New York State. Lichtenstein as the assignee of the Havana Casino having several other claims against show people who bucked the wheels and dice tables in Havana. A judgment action for $15,000, which it is claimed Walter Donaldson owes the Havana Casino is now pending in the New York courts.

Getting Hunk

Two show persons fond of one another for some time, finally lost their fondness, which turned to a double sneer.

The man of the duo walking past the stage door of the Palace, New York, not so long ago noticed the car of his former sweetie standing outside, awaiting her return from the stage. He stepped into the driver's seat and twisted every wire his hand could find. When reaching her car, the girl had to have it towed to a repair shop. She guessed accurately who had done her the dirt.

A couple of days later, passing the man's hotel, she saw his car outside. The girl took away the rear seat. He put in a claim of theft and recovered $12 from the insurance company. Sailing for London a couple of days after, when the man reached his stateroom on the boat, he found the rear seat with a neat little note from the young woman.

Looks Like an Off Xmas

Christmas buying and selling may suffer from general lack of attention this year due to the fact that its two best exploitation factors, easy money and free spending, have faded.

With but five weeks left to Christmas shoppers for gift-buying, there is little talk of what Christmas holds in store for the average individual.

Probable Football Winners and Proper Odds

By Sid Silverman

November 27

GAMES	WINNERS	ODDS
Alabama-Georgia	Alabama	6/5
Colgate-Brown	Colgate	8/5
Columbia-Syracuse	Columbia	Even
Penn-Cornell	Pennsylvania	5/4
Pittsburgh-Penn State	Pittsburgh	5/3
U. S. C.-Washington	U. S. C	3/2

November 29

Notre Dame-Army	Notre Dame	8/5
Dartmouth-Stanford	Dartmouth	5/8
Carnegie-W. & J.	Carnegie	Even
Washington State-Villanova	Washington State	3/2
Georgetown-Detroit	Georgetown	Even

(Predictions based on fair weather)

CLASSIFIED ADVERTISEMENTS

AT LIBERTY—FOR SALE AND EXCHANGE

AT LIBERTY—Dancer, theatres, clubs. Richard Winterstein, 362 Riverside Drive. Academy 9669.

AT LIBERTY—Mason Sisters, dancing team; strong routine, military, taps, jazz, song and dance. Newtown 3780, L. I.

AT LIBERTY—Les Foley, tap dancer, juvenile, straight; formerly in vaudeville. Wadsworth 2357, New York City.

AT LIBERTY—Tap dancing authority; teach beginners, professionals, school or private; will assist dance producer. Mat Burns, N.V.A. Club, N. Y. C.

AT LIBERTY—Ingenue prima donna lyric soprano; vaudeville, musical comedy and dramatic experience; some dancing. D. White, 389 Rye Beach av., Rye, N. Y. Rye 2361.

FOR SALE—Cocker spaniel, male, beautiful; year old; pedigree papers; sell reasonable. S. Turin, Mansfield Hall, N. Y. C.

FOR SALE—Lady's storm coat; A1 condition; size 38; $7. Man's tan bathrobe, size 42. Lady's green hat, $1. Bryant 3582. Room 307.

FOR SALE—2 tuxedos, 36 and 38; black vests; new; 2 dress shirts, size 14½; sell $15, or both $25. White flannel trousers, 36, shoes, new, $5. Mary Love, N.V.A. Club, N. Y. C.

SITUATION WANTED—Dramatic soprano wishes position; stage, radio, concert. Sing in 6 languages. Eva Kite, 3096 E. 6th st., Brooklyn, N. Y. Sheepshead 6401.

SITUATION WANTED—Twenty years' dramatic, stage, screen experience; box office, clerical experience in theatres; member of Equity. Addie Clifford, 952 8th av.

WANTED—Girl to play French part and do specialty for comedy act. Suite 404, Loew Bldg., 160 W. 46th st., N. Y.

WANTED—Unicycle, 24-inch wheel. B. Paulhan, 1595 Macombs Road, Bronx, N. Y. C.

WANTED—Male dancer, young, good looking, South American type, for class ballroom dancing. Write for interview. Mlle. Mignonne, 24 West 54th st., N. Y. C.

Among the Women

By The Skirt

Two Best Dressed Women of the Week

FLORENCE ELDRIDGE
"An Affair of State"
(Broadhurst theatre)

MARY BOLAND
"The Vinegar Tree"
Playhouse

Mexico for Color

Hot tamale at the Capitol this week. The stage presentation is laid in Mexico, so the dressing is most colorful. Half the girls are in red dresses, ruffles to the hips and black velvet boleros. Under dressing is green. Other half are in just the opposite coloring, with the skirts green, red underneath and all wear huge white felt Mexican hats.

Six tall girls are in different models popular in that far away country. One was outstanding; very long trained frock of silver. The fandango executed couldn't be otherwise than pleasing.

Another hit number was done with the entire company in black velvet pants with silver embroidery down the sides. Red boleros and white hats with all carrying white guitars, making an attractive picture. For the finale eight of the taller girls had on white full skirts with orange bodices in the long waisted effect. Huge fans formed headdresses. The rest of the Chester Hale girls were in three-tier skirts of white taffeta having coral flowers as a pattern. Coral shawls when turned showed a black lining with a huge pink rose in the center.

Marie Dressler's Knockout

"Min and Bill" at the Capitol with Louise Dressler and Wallace Berry is a knockout. Miss Dressler is in her well known characterization of a wharf queen and no one can do it better. Dorothy Jordan wears several simple frocks and looks well.

At last Don Dillaway has broken into pictures and it is about time. This boy is one of our best juveniles but it took the picture people long enough to find this out.

Marjorie Rambeau has a small role. She is looking nice and slim.

Good Play Badly Named

Mystery of the season will be why the play at the Playhouse is called "The Vinegar Tree." But this play would be good, regardless. It is good entertainment. Words trip from Mary Boland's lips, and although meaning little they are vastly amusing. It is a real Mary Boland part. Miss Boland breezes through this play, aptly supported by a well chosen company.

The last word in clothes are in this comedy. Miss Boland is in the first act in a white tailored suit. The dull and shiny sides of satin are utilized. The coat is made double breasted with jet buttons. Box pleats are set in the coat and also the skirt. A white hat and slippers with black heels and a black patent leather purse, complete the ensemble. Her evening frock is white chiffon embroidered at the hips in gold and diamonds. A white cape had a band of white fox. Very nice was a blue chiffon brocade negligee worn over an elaborate nightie. The skirt of the nightie was accordion pleated with the top of lace having one wide blue satin strap.

Katherine Wilson was in a tan ensemble. Her coat had a fox collar and the coat was oddly tucked. Back slightly bloused. Miss Wilson wore a good looking evening gown of orange and gold brocade. Narrow belt of matching velvet.

Helen Brookes, the engenue, in the first act had a sapphire blue chiffon, trimmed with ecru lace at the collar and cuffs. A black net evening frock was worn by her in the second act. Tiny ruffles outlined the hips and the bottom of the skirt was very full and cut in points. For a brief period in the last act Miss Brooks was in a tan skirt and brick colored box coat. The small hat matched the skirt.

"Smiles" Short on Show

Wall Street laid an egg a year ago but the Ziegfeld theatre laid a bigger one last week. It's known as "Smiles." But the scenery and costumes of the Ziegfeld show are perfect. When the news broke that Marilyn Miller and the Astaires were to be in one show, everyone asked how could one manager stand the overhead? At that time it was said Noel Coward would write the show. What a pity he didn't.

The Miller-Astaire combination would mean a dancing show, but even unsurpassable combination must go some with all the dancing now in our vaudeville and picture theatres.

Nearly 32 years ago George Lederer produced "The Belle of New York." And now Mr. Ziegfeld for his second scene of the new show uses the famous Edna May entrance for Marilyn Miller. But another song like "Follow On" was missing. The scene was on the Bowery with the girl in the familiar Bowery costumes with a number of girls of the tapping variety in short black velvet dresses trimmed with red feathers.

Then there were gypsy outfits of yellow with colored ribbons. Full white organdie dresses were worn with large leghorn hats and blue ribbons. A Chinese party was done in regular Ziegfeldian fashion. The show girls were in green, banded with silver. The regulation kimono had been done away with, these costumes all were made princess in fashion with long trains. There were many in gorgeous color combinations with huge headdresses. One lot were in yellow pants and orange mandarin coats with pagoda headdress.

The second act had the taller girls in evening gowns of many models and colors. The smaller ones wore the loveliest frocks, of that shiny satin in a delicate pink shade. The skirts opened in front revealing white chiffon petticoats and the trim was blue ribbons.

Of course it wouldn't be a Ziegfeld show without a wedding scene, and here Mr. Ziegfeld outdid himself. It was a pink and black wedding. Black tights were worn with bodices made entirely of flowers. Bridesmaids were in black velvet with huge hats.

Miss Miller followed her Salvation Army costume with a simple frock of pink cloth. Her ballet was done in a white lace outfit made with long pants and much sprinkled with crystal. A long white chiffon frock made with a very full skirt was abundantly trimmed with coral colored feathers.

Adele Astaire at her entrance was in the loveliest costume seen on the stage this season. A full white chiffon skirt had a deep band of white ermine. A tiny ermine jacket having exaggerated cuffs was over a bodice that glittered with brilliants. A bathing outfit was of red with very short pants and a bolero. Her long yellow frock had ermine trimming also. Miss Astaire's Chinese costume was the same as Miss Miller's, only the colors varied.

If there is any sunshine in "Smiles," Mr. Ziegfeld can thank Adele Astaire, but oh, how he needed Seymour Felix!

Bad Palace Show

The Palace is a good place to keep away from this week. The show means nothing. It certainly isn't vaudeville.

Program opens with an act called Hal Sidare and The Lovejoy Dancers. Five girls are in peach velvet bodices with white skirts cut in points and many layers. Then four of the girls are in the most soiled dresses seen on any stage. A young miss did acrobatics in a yellow and blue kid outfit.

Ted Healy, m. c. this week, introduced a girl called Phyllis Guernsey, the one girl on the bill who wore stockings, excepting Mary Lewis, who wore a brilliant blue satin evening gown with no trimmings. The gown

(Continued on page 51)

Trade Calls Ohio Gov.

(Continued from page 5)

the Ohio film men for not having spine enough to rise months ago when, it is claimed, practices of showing obscure films in projection rooms and dealing with crooked distributors first started.

Cooper's presence was a surprise. The Hays organization had been prepared to make its expose under entirely different conditions. Governor-elect White, expected to be present, was to have heard the story in much milder tone. Planted at the banquet, however, were several persons who had witnessed showings of off-color stuff in the official projection room. These same witnesses had several months before, as reported by "Variety," seen Governor Cooper blanch when they corroborated the statements of film spokesmen who sought secretly to have the state amend its censor policy.

Pettijohn's Speech

Pettijohn, in what is purported to be a verbatim transcript of his speech, let loose as follows:

"I may seem to be in an awkward position here tonight pinch-hitting for my friend George White, who will be your next Governor. Censorship, however, is not a political question any more than it was when the first printing press was burned. It has nothing to do with politics or political parties. It is either right or it is wrong. You have it in Ohio.

"The theory of censorship is based on somebody's belief that two or three individuals from your seven millions of people should constitute a censor board to dust off daily, and fumigate motion pictures so that they will be fit for the balance of the people of your state to see without injury. I would presume that these two or three censors would have unusual qualifications for their work; that they are well versed in the arts and letters; and understand, appreciate and can interpret art as well as continuity of story. They would, I presume, be people of high moral character and great respectability.

"I understand, however, that some, if not a great many of your motion pictures in Ohio, are passed upon by the operator in the state censorship projection room in your State House. I think his name is Miles. I do not know whether he has the qualifications I have mentioned insofar as his literary and artistic attainments are concerned, but I have heard that he may fall a little short on his interpretation of what is wholesome or moral on the screen. It has often been said, and not yet contradicted by anybody, that when Mr. Miles becomes tired and worn after a hard day's work making your pictures fit for the people of Ohio to see, he and some others have indulged in some recreation consisting of the showing of a certain type of still motion picture which no exhibitor in this room would stoop to show anywhere, let alone in his theatre, and which pictures are not manufactured by any of my clients or any other producers and distributors who must submit their prints for sanitary purposes to the offices of the censor board of the state of Ohio.

"Some people call them stag pictures, but I have more respect for the deer family than to so label them. What a farce! What a travesty on the people of the state of Ohio and how silly for the industry in this state to stand for it!

"You men and women are citizens in this state. It is your problem, not mine. But may I be so bold in the presence of your Governor as to state that if you will but let the people of this state know what a farce and travesty is your censor board in the state of Ohio that the legislators in your next general assembly, irrespective of and without thought of politics, will wipe out this silly, unnecessary and certainly farcically operated statute.

"Ninety-five per cent. of the people in Ohio, as well as 95 per cent. of the people in all states, love their movies. They want them clean and wholesome. That is what you are giving them. The people are not going to allow their favorite form of amusement to be harmed. You are always safe in going to the people. In fairness to your Governor, who, of course, cannot help but hear my remarks, I want to say that the head of your censorship department during his term of office is a Democrat, therefore this matter cannot be construed to be a political question. I would be interested to know what his Excellency's reaction to our industry is as he visits you tonight, in comparison with how he felt when he attended your banquet last year."

Gov. Cooper's Answer

Governor Cooper, in addition to his previously quoted phrases, also said:

"I am glad to hear so much said tonight about keeping the motion picture industry on that high plane that you all seem to unanimously favor. I am more interested in the remarks made by my friend, the preceding speaker. He has not dodged. There is probably something in what he says."

Street Apple Trade

(Continued from page 1)

bulldoze the customer. It is not unusual to have one of them step up before a pedestrian, force him to stop, tell him the doctor story, and then say:

"Don't be bashful. Everybody is eating apples. You won't look funny."

Sentiment

Probably because it is the world's capital street for mendicants Broadway apple sellers furnish another extreme in the psychology of that business. On this thoroughfare the "unemployment sign" is ballyhooed.

Because Broadwayites will eat apples when they won't take pencils, the blind boys are feeling their first real depression A couple have not only acquired extra heavy canes with which to tap the pavement but have added to their "I Am Blind" signs the interrogation: "Are You?"

Trick watch, tie and safety razor sellers are capitalizing the apple racket, making it just that in the thickest parts of the stem. In these parts sellers may be observed working together. The apple guy can't be moved on by the cop. This has always been the worst feature in the workless watch business. Now the older salesmen can not only hide behind the crate but he can get the apple boy to shill for him. When the cop comes up now the watch man has his bag closed, a couple of apples in his hand and this line:

"Can't be duplicated any place for the money. Only a quarter—I mean a nickel. Absolutely guaranteed to give the fullest satisfaction."

They're all the same on all streets to street cleaners, however. Just a nuisance, making the gutters look like the aftermath of a Lindbergh parade every day in the week.

RITZY

Alma Clayburgh, singer, originally Lackenbroch, who has for years been involved in litigation with her husband, Albert Clayburgh, cotton broker, has finally sued for divorce. She constantly entertains titled foreigners and American show people, the records appearing in society columns, including Prince and Princess Edmundo Ruspoli, Prince and Princess Alexis Obolensky, Prince and Princess Georges Matchabelli (perfumer and actress), Princess Jacques de Broglie, Earl Amherst, Mr. and Mrs. Ben Ali Haggin, Mr. a..d Mrs. Richard Bennett, Mr. and Mrs. Frank Craven, Mr. and Mrs. Frederick Worlock (Elsie Ferguson), Mr. and Mrs. Morris Gest, Mr. and Mrs. Howard Chandler Christy, Samuel Piza (concert manager), Arthur Richman (playwright), Ernest de Weerth (costume designer), Harold Ross (editor "New Yorker"), Ernest Simmons (of the Shubert office), George Gershwin, Fay Bainter, Francine Larrimore, Frances Starr, John Colton and Daniel Frohman.

Noel Francis, ex-"Follies" beauty, has a role in "Resurrection," Universal talker, directed by Edwin Carewe. This fall, when Leo Fitzgerald, manager of stage and screen stars, was sued for separation, Noel Francis' name cropped up.

Many fashionables live on East End avenue. The socially registered Jack Wilson has a charming apartment at No. 25, now occupied by the Earl Amherst (improperly called Earl of Amherst). Wilson is in England, where he shares a London flat and a country house with Noel Coward, for whom he is business manager and personal representative. Amherst was formerly Viscount Holmesdale, and was on the staff of The New York "World."

Jeanne Aubert, French actress, has gained favor in "Princess Charming" and at the Club Richman. Several years ago, when at the Winter Garden, she was a flop. She long has been popular in Paris, starring at the Moulin Rouge and at her own night club. In 1928 she married Col. Nelson Morris of Chicago, grandson of the late Nelson Morris, founder of the packing company. The Morrises soon parted, and have since been involved in suits and counter suits. However, he has been paying generous alimony. Jeanne has a fine estate near Versailles.

With Michael Cudahy divorced from Muriel Evans (actress who changed her name from Evansen), he is expected to marry again. Heir to millions accumulated by his grandfather in the packing industry, he was reported engaged to Marie Astaire, film actress, and later to Joan Crawford. His mother, Mrs. John P. Cudahy, interfered on both occasions.

Last week various celebrities from Atlanta were recorded under "Razzing the Home Town." Others include Gladys Hanson and Ben Lyon. Charles Coburn is also a Georgian.

Alan Rinehart's play, "Volcano," is being directed by Robert Milton for Messmore Kendall. Alan is a son of Mary Roberts Rinehart, novelist and playwright, and Dr. Stanley M. Rinehart, and he married Gratia, daughter of the late Arthur A. Houghton and niece of Alanson B. Houghton, former ambassador to England. Alan's brother, Frederick R. Rinehart, married Elizabeth Sherwood, and another brother, Stanley M. Rinehart, Jr., parted from Mary Doran, daughter of George H. Doran, publisher.

Cheater Flops Over

(Continued from page 47)

was another guy sellin' mazuzas for a side-line. I clipped him and sold the mazuzas back at a profit.

Busting In

"Yeh, I've clipped 'em, big and small. But never no friends. Once I had an acrobat fer $38. While we was playin' he mentions his mother which he sends $15 a week. I says, 'Here, take yer money back.' No mother's gonna be cheated.

"How did I get inter games? Simple. Go to a harberdasher's and buy a collar. 'Town's pretty dull,' I'd crack, 'fer a guy in vawdvil. No excitement, no games, no nuttin'. Then he'd put me wise ter the game.

"That's how I got in room 309 in the ——— Hotel in Cleveland. Hello Mike. Howreyer, boy? That guy's got genuwine opals. Anytime you wanna bargain, lemme know. In 309 they're rollin' the rattlers into a blanket against the bedstead. I wait my turn—I'm twentieth—and I lose. Blanket shot my combination. I wait my turn again. I lose. I'm boinin' up. I go to my room, lock the door and hang up the Mexican blanket. I work on the combination. Like a flash it comes. I go back to 309 and clip the mugs fer a year's board bill.

"What did I know from vawdvil. My partner, too. He's in business now. Theat'ical. Got an apartment with Poisian rugs, anticks, and sleeps under a nanopy. The muzzler. Still owes me for his hotel bill in Poughkeepsie. Went to see his layout one day. A butler comes ter the door. I says, 'Don't ask me ter send my name to that muzzler'. So I hears the butler sayin' 'There's a man outside usin' vulgularity.' So I blows. I couldn't take that.

A 5% Broker

"I wasn't goin' nowhere in vawdvil. Look at me now. Ain't this a swell joint? The best in town comes here. No more cards or ivories fer me. Everything's legit. Strictly pro rata. Got this bewdiful place, deal in liquids, and I'm a c'mission broker. I place bets—with myself and charge 5%. What on? Everything. Football, baseball, hockey, elections. I'll see the color of any monkey's money. See that list? Know how much that represents fer today. Six hundred. I never seen a football game in my life, but I gotta guy what gives me the insides of the game. Strictly pro rata.

"Yer gonna blow? O kay, girlie. Be sure ter tell yer friends wotta swell joint I got here."

The Parisian Front

By Christine

Paris, Nov. 14.

This is the time when the Paris theatrical season begins all over again. This month all the new plays in which authors laid their hopes some 50 days ago, are now gasping. Scenery is being repainted, stenogs are typing out new scripts and the actors are rehearsing new gestures. Yet not so new at that.

The demi mondaine was, and still is, a favorite topic this season. A successful one with brains as well as figure, who has a big house, servants and plenty of assorted lingerie. The next idea which the authors seemed to grab for wholesale this season, is the night club setting. Several plays have reproduced faithfully some favorite night club, planted music off stage, laughter and tinkling frivolity from the extras while the principals lay bare their throbbing emotions in the center of the stage.

The trio of main ideas is completed by the old man theme, which the authors have evidently been brooding over for some time. Just a dear old fellow who sobs through three acts because all his money doesn't help him to do anything about love except fall into it mentally speaking. The French didn't like this naturally—when you get emotional in front of a French audience they want action.

You learn this, girls, even if you never go to a single French play. Don't ever go out with a Frenchman expecting simply an evening of polite conversation.

Characters For Revues

These three ideas about wash up the past half play season, and probably take in with variations, the second lap also. As to revues, the skits which don't work away noisily on the deceived husband angle, take up with either the benighted gigolo or the playful Lesbian.

The latest revue to open looks mighty like one of those strange things that happen often—a flop that has no excuse for being one. It's called "The Follies of Paris" and stars St. Granier—Paris' so[illegible] and dance man, second in popularity to Chevalier. Maybe it's not rough enough nor nude enough nor sufficiently noisy, but it lives up to the standard of the theatre it plays in which is one of the nicest in town—on the Avenue des Champs Elysees. Throughout the whole revue the touch of a woman of taste in costumes especially, is delightfully obvious. This would be Madam Volterra, who gets a large part of the direction honors that go to both her husband and St. Granier himself.

Chiffon, delicate and colorful applique work in silk, artistic color combinations and restrained but effective uses of feathers, jewels and plumes make the whole revue something too rare to last—one that is not overdone.

St. Granier is a rarity too—a cute Frenchman—there certainly aren't many—and he has as much S. A. for the ladies as Chevalier. He doesn't speak much English, but he ought to go to America anyway. When he smiles or rather grins, and says: "I ssank you verry mooch"—well, it's just too much for any normal girl.

Jenny Mixing

Jenny Dolly, now that she's opened up a lingerie shop or rather a salon, to put it elegantly, is right in with the royalty. This week the Princess Jane di San Faustino gave a tea there, and everybody from a baroness to a marquise was present. The only untitled guest was Ann Tyrrell (Mrs. Adrian Holman), and she's an Ambassador's daughter.

After the tea the royal crowd surged through the elaborate rooms and bar to the little hall which has a stage complete. Here the refined atmosphere was carried through to the end by nothing less elegant than the appearance of the Claudia Issatschenko ballet. Nothing like a 22-million-franc bed linen and lingerie shop to put you in solid with the crowned heads.

Honore Palmer's 2d

Mrs. Honore Palmer's eldest, Honore of the dashing yellow sports model, has got himself engaged at last. However, there's still a long time between the engagement and the actual wedding, but if things crash through smoothly, Helen Woodbury will become Mrs. Honore Palmer, 2d, some time next April. The engagement party came off at Bricktop's, and the same night—or rather around dawn of the next day—Peggy Hopkins Joyce hove in on a farewell party before sailing to the States. Also the Countess de Mun, not so chic as usual, with her husband the Count, as tight as usual.

A little later Mrs. Gloria Vanderbilt came in all done up in a Patou model, to finish off the day with some of Brick's ham and eggs. In the same crowd Harry Morgan (another something or other Vanderbilt) and Mr. and Mrs. Jerry Preston, who are off to Africa to shoot whatever it is you shoot in Africa.

There was a Maharanee (which means wife of a Maharadja), at one table too, but it's taking a long chance to put her name down in black and white. However, here goes—maybe some of you know her—spelled exactly as spoken, the Maharanee of Kusbaha.

Neat, Girlish and Touseled

New hair dos (pronounced dooz) in Paris go in for softening the features, and alluring the male eye to the nape of the neck. In other words, curls are the complete reaction to the old manly bob. The master hairdresser at the Lido places his curls very carefully and gets the head on top regulated flatly in wide waves. Then he tortures the hair around to a few locks on each side and clusters what's left in a neat little row at the back.

The whole effect is to look neat but girlish, and abandoned enough so as to hold out the temptation of becoming touseled.

1980 Styles Scanty as Stage Revue's '30 Ideas

'Just Imagine' includes among its amusing nonsense a forecast of the styles of 1980. According to the costume prophet, the dresses of the future will be revue costumes of the present — high-waisted little Broadway frocks, with slit skirts revealing jaunty satin trunks. Emphasis is put on "The Stay-out," a dark street model that zips open and, reversed to its light satin lining, becomes an evening ensemble. The dernier cri of 1980 is a black velvet gown that covers its wearer from neck to toe—until she turns around to flash a revealing decolletage.

The film, built on the theme of a De S. B. & H. musical skit, pokes satirical thrusts at conditions of today, giving the hero a chance to moon over the sweet old-fashioned girl of 1930, who shook her shoulders to the musical ice in cocktails, petted, smoked and read snappy novels—all old - fashioned graces fifty years from now. Maureen O'Sullivan uses picture ingenue of 1930 as the charming heroine, and Marjorie White has the pert roguishness that has made her a favorite of present-day fans.

Mechanical gadgets are responsible for most of the interest, and "I am Just the Words, You're the Melody" would be a swell popular song in any age.

Roxy's Holiday Show

Pilgrim strains have hardly faded out with a religious tableau at the Roxy when the stage is given over to a gay "Turkey Trot" with which the Roxyettes celebrate Thanksgiving. Holidays are always important at the Roxy, treated with cathedral decorum and a dash of jazz.

"The Hunt" is rich in autumn colors and the brilliant red of riding habits. A neat "Hounds and Hares Ballet" is led by Pat Bowman and Massine to grand "Sorcerer's Apprentice" accompaniment, and an adagio quartet supplies new and sensational tricks, impossible as that may sound.

Bricktops' Speed

The 14 Bricktops conclude the bill at the State, New York, with a routine characteristic of girl bands. Good specialties intersperse well rendered jazz and the peppy conducting of the leader never permit the act to lag. Neat costumes of blue and white set off their flaming tresses.

William Edmunds, with two girl assistants, obtains comedy from a phoney talking picture studio. The girls are well-dressed, one in a neat office dress of black satin, and the other in a smart beige ensemble, changed for a green taffeta with bodice and long sleeves.

Did You Know That

Jeannette MacDonald is wearing a new 10-carat square cut diamond on her left hand ...aha...Florence Eldridge and Freddie March gave a party Wednesday night at the Sherry Netherlands...Eddie Buzzell is in town, between pictures... Grace Brinkley has a new mink coat...Inez Courtney looked cunning the other day, at a luncheon, in a blue knitted suit and beret to match...Amy Revere speaks beautiful French ...Frances Lee is back from Europe...And the Paul Sloanes have returned, and are Hollywood bound...Ruby Austin succeeds Minnie O'Farrell as Queen of the English "Ratling" club...Horace Brahm has been getting tremendous notices on tour in "Scarlet Sister Mary" ...The picketing in front of Bergdorf Goodman's, by the disgruntled fitters and cutters, is becoming a bore...Ernst Lubitsch gave a very gay dinner party at the Savoy Plaza Saturday night...All the engenues are smoking these days ...Harry Cohn is on again from the coast...Peggy Joyce looked more attractive than ever at the Saturday night Mayfair, having just returned from Europe...It was the most festive Mayfair of the season ...Veree Teasdale was there looking very regal in blue, and the Astaires, Walter Winchell, Helen Gilliland, Louise Groody, Claiborne Foster, Dick Rodgers, Bill O'Neal, Grace Brinkley, Pearl Osgood, Dick Bartholmess, Phillip Holmes, Lillian Roth, Alex Aarons, Nancy Carroll, Ernst Lubitsch, Bobbie Perkins (wearing a lovely gold lame'), Ona Munson, Irene Delroy, Sam Raphaelson, Gertrude MacDonald, Marilyn Miller, Ward Morehouse, Herb Harris, Sailing Baruch, Peggy Fears, Dorothy Hall, Gladys Baxter, Rudy Cameron, Janet McLeay, Mae Murray, Paul Gregory, Mr. and Mrs. Ernest Vajda, Claudette Colbert, Fanny Ward, Vinc Freedley, Phyllis Haver and Bill Seeman.

Cynic Film Racketeers Win in Woman Gamble

In "Big Money" two nervy gamblers disprove their own theory that "women are the only gamble a fellow can't win at," which is illogical in this day and age when women are manifesting more than a little interest in charming racketeers. The fade-out finds them, two conquering Romeos, boarding a honeymoon special for a domestic and thoroughly respectable happy ending.

The story is of the extravagant racketeer type, well acted and replete with situations audiences love: the professional womanhater falling in love, two rough diamonds ill at ease in high society, villain showing a streak of yellow, shooting sequences paralleling recent sensational murders. The sum totals good entertainment.

Miriam Seegar, Dorothy Stickney and Margaret Livingston set their caps successfully for the racketeers, and Bob Armstrong, Jimmie Gleason and Eddie Quillan squeeze a lot of fun out of low-brow parts.

Wrong Spot Giggles in "Susie," Film at Beacon

In "A Night at Susie's" Helen Ware plays an impossible role sincerely, just as though she believed in it. As a good Samaritan, she is a friend of all the gangsters in her neighborhood, making them kiss and make up and park their gats on her living room table. But her leniency does not extend to chorus girls. She considers the whole tribe wicked and thereby hangs the tale.

Billie Dove is the chorus girl in question, screwing her pretty face up into alarming degrees of suffering. Young Doug Fairbanks, as the press-agent hero, proves he can be effective only when properly directed, and complicates the plot by having his heart break over a rejected play. If this were true there would be as many broken hearts as there are men working in newspaper offices.

All the characters are puppets, very emotional ones who provide snickers for spectators who laugh in the wrong spots.

What Wives Do for Charity

By Grace Green

Hollywood, Nov. 25.

Luncheon at the Assistance League is interesting. This organization assists needy families with money made through the profits derived from luncheons served by volunteer members, who not only donate their services but also the service of their cooks. The savory food surpasses in price and delectability any of the smartest eateries in Hollywood.

The wives of some of the biggest executives become waitresses on certain days in the week. These admirable women, wearing expensive gowns, jewels and furs, arrive in expensive motors, and cheerfully wait on tables. It's a worthy cause and while, like everything of this sort, especially in Hollywood, it's somewhat of a fad, this movement seems to possess an air of more stability than the rest of the fad charities.

Stars frequently lunch there and often donate money or leave a large tip, which is put into a bowl on paying the check. Regular tips are the rule though.

Mrs. Abraham Lehr, wife of the film executive, is a tireless worker and was patroness this day. On each scheduled day of the week, some other woman becomes the patroness. Mrs. Arthur Caesar is another leading spirit in this most worthy charity.

Going to Paris

Winner of Gloria Swanson's two-week trip to Paris is 18-year-old Patsy Parker, former manicurist. She is tall, slim, dark and quite pretty. When seen she was causing somewhat of a furore on this rather placid Hollywood boulevard by posing for innumerable pictures in an array of gorgeous pajamas in front of one of the shoppes.

Writers' Club Dinner

At the dinner given by the Writers' Club, its president, Rupert Huges, kept the entire assemblage in mirth with his brilliant humor

The invited guests were limited to a few screen names. Among those present was attractive Carmel Meyers, who sprinted nicely through a skit written by Al Cohen. She wore a gorgeous white satin gown with an intricately indiscribable tailored skirt. The fitted bodice had a wired peplum, edged in ermine, as was the rhinestone studded Eaton jacket. White satin buttons were effectively placed down the entire back of the waist nad peplum. A deep coral color velvet wrap with collar and cuffs of chinchilla was an enhancing bit of color.

Mary Doran also in white satin, looked charming. Her princess gown had a three-inch velvet ribbon running through slits at the high waist line with an enormous velvet bow at the back. Her coat was of black velvet heavily banded in ermine.

Aileen Pringle, who is called one of the most fascinating women in the picture colony, was gowned in black velvet. Miss Pringle's hair is a trifle darker blonde and more natural looking and becoming than when seen two months ago.

Ideas in "Seasons"

At the Pantages, the Fanchon & Marco "Seasons Idea" was nicely carried out. For Spring, the 12 girls wore shaded pink frocks with long bodices and full four-flounced skirts, the shades growing deeper until the last flounce was almost a rose shade. The shoulder flowers and small hats were in light blue. The six males of the chorus were garbed in Nile green mess jacket suits of broad-cloth and white shirts open at the neck.

Lotti Doder, the Hungarian star who was brought over by Warners and loaned to F. & M., delivered fairly well two songs, attired in man's full dress. Remarkable how quickly she learned to speak English, almost without a noticeable accent. She again appeared in the Winter scene, looking tricky in a dashing white velvet outfit. The coat was short and fitted and with a cravat scarf of fur. The hat, a small one-sided affair, was becoming and chic.

The Winter scene was the flashiest of all. The long, full white dresses were banded with a four-inch white fur, as were the short capelets with the small collars. The rolled brim hats were of white satin. Fur muffs were a quaint addition.

George K. Arthur almost nodding at Shaw's "Apple Cart" opening and many others doing likewise.

Among the Women

(Continued from page 50)

accentuated Miss Lewis' slenderness. So slim was her figure; so slim, her voice. It is a mystery how that voice ever made the Met. Miss Lewis carried a huge fan and sang five songs, where three were all the audience wanted. Mr. Healy came to Miss Lewis' aid Sunday night and kept her from being the prize flop of the season.

Vanessi was naked for the most part. Her three-tier skirt was worn with a bodiceless top. On top of a rainbow, this dancer wore but a single train. White fringe was another change. Miss Vanessi has spent plenty of money in elaborate drops.

Mr. Healy had many women in his act but who they were and what they were intended to do was another Palace mystery.

Picture Raps Chorus Girls

"One Night Alone at Susie's" is one night too many. It is up at the Beacon theatre and when a picture shows for its first run above 59th street, you know. It has young Douglas Fairbanks and Billie Dove, but that doesn't help.

And what a crack it gives the poor chorus girls! Right out loud Helen Ware says, "All chorus girls are crooked and if they're not, it is because they are too dumb."

Rise up, chorus ladies! Don't let the screen get away with that one.

The story takes in gangland, now so fashionable; the prison which runs it a close second, and then back stage, now so long forgotten.

Miss Dove wears the simple type clothes for the most part and one evening gown of black. She commits a murder but the audience is spared that.

Miss Ware, that sterling actress of bygone days, shouldn't be acting—she should be coaching these girls of today's talkers the art of acting. Heaven knows they need it.

Miss Ware for some reason unknown, wore a gold evening frock, heavily fringed.

Naughty Enough to Be Nice

"An Affair of State," at the Broadhurst theatre, is just naughty enough to be nice. Whole thing so well acted it never reached the vulgar point. Matinee goers are going to eat up this play.

Florence Eldridge returns to the speaking stage as a Grand Duchess and does an admirable job. Miss Eldridge looks royal and wears a ravishing outfit. She has a lovely, supple figure so necessary for the prevailing modes. Her first gown was a long trailing white satin made with no trimming. Jewels in the shape of long errings and a necklace gave the correct touch. A pale blue satin fitted perfectly. The very full skirt was cut in points, each point touching the floor. A sapphire necklace was the only ornament. Very well made was a green velvet street outfit. The bodice bloused a little in the back and the skirt had a fan shaped pleat set in at one side. The sleeves were oddly cut with the elbows showing. A tricorne hat of a lighter shade of green was smartly worn.

Jessie Busley was superb as an elderly Princess. She made every line tell. And she had many. Her clothes were of the sombre colors of lavender and black with plenty jet.

The one setting was a sort of anteroom hung in red velvet with the furniture upholstered in brocade.

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50 YEARS AGO

(From Clipper)

Theatrical season could now go ahead until Christmas opposition put on the annual brakes. Anyhow the election was over, Garfield having defeated Hancock for the presidency in a bitter campaign.

Proposal was up to produce the Passion Play in New York, but the venture was looked upon askance. James O'Neill, father of the modern Eugene, had been invited to play one of the leading roles, but was in doubt about the propriety of such a presentation.

Sergeant Childers, called "the world's best drilled soldier," who had been sent on tour by James Fisk, Jr., who called him "the representation of all that is precise and graceful in military movements," killed himself by accident in the hunting field.

The first football game of the season in New York was played by Harvard and Columbia on the 110th Street Polo Field. Teams were of 15 men each, described as "forwards" and "backs." No mention is made of tackles, guards or other line men.

London gossip forecast that Arthur Sullivan, musician of the Gilbert and Sullivan team, would be knighted upon the return of Queen Victoria from Scotland. Affair aroused several British editors to protest that if musical honors were to be bestowed, Prof. G. A. McFarrar should be considered first.

Marriage in London is reported of Bronson Howard, American playwright, and Alice Maud Culverwell, daughter of a London physician.

Ben Cotton, Jr., son of the famous minstrel, died in an American health resort. The elder Cotton was trouping with his daughter, Little Idaline.

15 Years Ago

(From Variety and Clipper)

Arrangements were completed for dissolving the old General Film Co., (film trust) soon after the first of the new year, but component parts of the old organization would continue to release a feature a day, plus shorts to make a program. New organization was composed of Vitagraph, Lubin, Selig and Essanay, called V. L. S. E.

Carl Laemmle was absent to buy out the interest in Universal owned by P. A. Powers.

Edward S. Porter, director, said to be the first man to put a complete dramatic story into the film form, sold out his quarter interest in Famous Players to Adolph Zukor.

Frank A. Munsey, having absorbed a flock of New York newspapers, was reported making an inquiry into the picture field as to the prospects there of a large investment.

Evantson, Ill., suburb of Chicago, appointed a censor board of three women who went riot in setting up "Donts." Low neck dresses and divorces were among the things they banned on the screen. Then the operators struck on them for $2 a reel for pictures screened and that rather crabbed their reign.

Legit managers' campaign to do away with ticket speculating came to the usual end when an open field for agencies was restored. Producers had made an agreement which one of them—K. & E. this time,—promptly broke.

Alfred Butt of London, in New York, said the London theatre goers were returning to the theatre and the air raid scare was about over as far as it affected theatre patronage.

Inside Stuff—Pictures

Foreign Coast newspapermen, using the cudgel to secure studio jobs since the advent of multi-linguals, are laying it on pretty thick. Newest gimmick boys are the publishers of a Los Angeles foreign language paper and the correspondent of an important European newspaper.

Calling up an exec of a major studio the editor of the sheet asked for an interview which was granted. He came to the studio, accompanied by the correspondent, with translated article which they stated would be used in both the local and native publication, abroad. They hinted that publication of the material could be halted if one of them found himself on the studio payroll. The gimmicking scribes pointed out that the publication of the article abroad would have the effect of the banning of all pictures by the concern in that country, inasmuch as the political angle was played up.

The yarn described the flops of recent synchronized versions abroad and appealed to its countrymen to be warned against such types of talkers. It named the men working for the studio on the making of the synchronized pictures and dubbed them as antagonistic to this particular country. One of them, the article stated, was in reality an enemy during the war, and another a native who had a "black past" politically.

Studio execs have not yet decided what to do in the matter, although conscious of the harm that could be done with the present political complexion so strong within the nation concerned.

Talkers have increased the number of patrons finding technical faults with pictures. 90% of them, according to a research director are wrong. Living up to technicalities hampers poetic and story license as much as some funny codes do, sometime more. While research might tend to operate against mistakes, the latter crop up through many hands handling pictures.

Pressure for accuracy have resulted in products becoming as nearly accurate as possible, at expense and time. A slip up in a scene, even so small as using the wrong kind of chair or button, makes retaking necessary. Even with the demand for accuracy, entertainment is considered primarily, but not by fault finders.

Chances for slip ups are legion, including dialog, manners, costumes, architecture, and setting of tables. Technical experts may find these errors and overlook bigger ones.

Checking against mistakes has developed research departments contacting all sources of information. New York is the best spot, for libraries, art galleries, etc.

Something overlooked in announcing the Academy award for Norma Shearer's work in "The Divorcee," was the fact that a Metro ad in "Variety" last April "prophesied" the award.

Half the page in the issue of April 23 was given to a picture of the statuet awarded Metro's "Broadway Melody." The outstanding type lines read, "This trophy goes to Metro-Goldwyn-Mayer!" and below this a photograph of Norma Shearer with the same display type picking up "Shearer" and "Divorcee." Qualifying phrase in much smaller letters explained this as "a prophecy: the logical contender for next year's finest picture trophy."

Academy's membership voted in September and October on Nancy Carroll, Ruth Chatterton, Greta Garbo, Norma Shearer, and Gloria Swanson, with Miss Shearer getting a small majority over Miss Chatterton. A sampling check-up of Metro ballots during the vote showed that practically no straight tickets were being voted, although Metro had nominees for all seven awards.

Eddie Cantor, who has been successfully occupying himself selling picture stories to Fox, United Artists, and elsewhere, may find himself forced to use a nom-de-plume as his Sam Goldwyn contract technically permits him to do nothing for anybody else in anything "connected with pictures." Cantor has made many personal appearances gratis with "Whoopee," as a courtesy to Goldwyn, and may get a modification through that although Goldwyn doesn't fancy the Cantor name being used by another picture company in any way.

Al Lewis, of Fox, who has a Cantor story for El Brendel, insists on the Cantor name being used although, of course, Fox will ballyhoo Brendel and Marguerite Churchill whom they're trying to build up ahead of the author.

"Blessed Event" is the reported title of the new comedy drama reported under way by Sydney Phillips. Phillips is said to be a dummy on the producing end, with the real principal the Shuberts. A New York columnist is the central character, supposed to be Winchell. Osgood Perkins will play the role.

Winchell and Shuberts have a mad on, with the Shuberts keeping Winchell out of their theatres and otherwise getting much the worse of the battle with the air talker-syndicated writer.

Winchell must laugh his head off every time he thinks of the Shuberts.

A growing conviction among theatre operators in the smaller towns is that the picture distributor should contribute toward an advance campaign in those places to let the people know the picture is coming in.

The operators justly claim that the distribs are playing on percentage. They believe pictures properly exploited will more than return the distribs' outlay.

As is too many talkers are sliding in and out of these town stands on three-day stays without anyone knowing of it, perhaps until they have left.

Smart small town operators say they have proven this, and it is not theorizing.

They were talking about an "accidental" director who, if half the stories about him are true, is another of those Hollywood mysteries who ambles along without anybody getting hep. It had to do with a supervisor finding the director shooting a scene entirely outside of the picture he was working on.

Asked why, the director said: "Well, while we have Mr. Blank (the star) I thought we'd shoot this scene from which could be developed an entirely new picture."

The supervisor told him: "Finish the picture; you'll be through next week and Mr. Blank is under contract to us for another year."

Among other things concerning theatre operation, check off arguments in the booth. The verbal battle going on in the Rivoli, New York, projection den early Thursday (20) afternoon had rear balcony patrons moving out to the sides so they could hear the picture. They couldn't move down front because the house was doing business.

It's tough enough to hear a sound track so far up and back, with people on the aisle steps all the time, leave alone operators broadcasting their differences of opinion. Theatres might duplicate the Pullman signs for "Quiet" and hang 'em in their booths.

One of the major Hollywood studios finds itself in a tough spot concerning two imports from the French stage. It was not until one of them, a femme player, arrived that the studio discovered that she was not French but Polish and spoke with an accent more noticeable than some of the Hollywood Frenchmen.

After a test of the girl by studio linguists it was discovered that a French male player en route was a Russian, also with an accent. Execs are now trying to get around the blunder made by their agent in Paris by buying off the contracts of the two and shipping them back.

Inside Stuff—Vaude

Cruel things must be said sometimes, and now, with the bad vaude playing condition, is the time.

Vaude teams together for years with one holding back the other have reached the moment for separation, professionally. The one with the future should be permitted to go ahead, even if the sacrifice includes retirement from the stage by the others in the act.

There are some fellows in vaudeville who have appeared with their wives for such a long while, they prefer to remain idle rather than inform the wife she is through. That's fine and the sentiment of it is almost tear-coupelling, but plain commonsense says the wives themselves should figure this out, if there are any such cases.

Girls as a rule always must be the first to leave the stage through the age limit, despite their performing ability. Girls show age much more quickly. The girls must figure it up for themselves. No one is going to hurt them by telling it.

Or other teams or acts where there is a chance in the show business for one even if the other or rest have stood still and are through. Times in vaudeville are tough. Perhaps the ones of the acts not working who come back with the reason why there is not dates at hand don't tell those waiting to hear the exact reason. Who can tell it? Why must it be told first?

It's tough to tell girls it's time to quit, but it would be tougher if they went before the foots once too often, to get the razz and a broken heart as a memory to quit with. Girls of the show business in it that long should know enough to know when.

When the game and cheerful Jimmy Hussey washed up his life for all time at his home in Woodcliff, N. J., at 2:40 o'clock Thursday afternoon (20), there remained the belief among his intimates that Jimmy might have hung on for some time had he heeded their advice and gone to Saranac Lake. Jimmy knew he was ill but the thought of going to a tubercular camp kept him away from it. Hussey finally consented to go to a farm in Ogdensburg, N. Y., where he showed improvement. Then he couldn't resist the urge to visit Max Schmeling's training camp and that proved his undoing. A heavy cold set him back and once more Hussey was begged by his cronies to go to Saranac. Two months ago after he had moved from Ogdensburg to Woodcliff he became too ill to venture out.

Jimmy Hussey was very popular. Always slender and frail looking, he found keenest pleasure in meeting prize fighters and athletes; Jack Dempsey regarded Jimmy as a close friend. Jimmy was in Max Schmeling's camp when Max was training to meet Jack Sharkey. Jimmy wrote a daily column of wisecracks from the camp.

Hussey was Irish and as one of his former stage partners put it, as "Irish as Paddy's pig." His illness was started by a cold he caught on a train a year ago last April when returning to New York from Philadelphia. Acute stomach trouble developed and when his lungs became affected, the frail comic had no physical resistance to fight off tuberculosis.

An obituary notice of Hussey appears in that column of this issue.

Reported on the Coast that Alexander Pantages is quietly working to get back in the show business. Although the former vaude magnate is still out on bonds in Los Angeles, awaiting his new trial, his activities the past few months have all been directed towards his re-entrance in the show field.

Behind Pantages' come back, if and when, is the question whether his name would mean anything now. Pan's idea is to rebuild a pop priced vaude circuit through the west on the same order the former Pantages houses were operated.

Inside Stuff—Legit

In a season which has been conspicuous mainly because of the absence of "angels," Harry S. Moses, an underwear manufacturer, who last year was "angel" for the Leo Bulgakov Theatre Associates and with Harry Sherman, head of the Book-of-the-Month Club, lost about $30,000 in that little theatre enterprise, stands out.

Moses has one-third of "Grand Hotel," the first dramatic smash of the year. The production is said to have cost $60,000 with Moses, Shumlin and Metro each putting in $20,000. Estimate along Broadway is that Moses "piece" in the production is now worth around $100,000, on the basis of a year's run for the show.

Moses' lucky break on getting in on "Grand Hotel" has already set the shoestringers, who have been laying off prospective "angels" during the business depression, on a new hunt for money men. Their hot argument now is, "Look at Moses, he put $20,000 in 'Grand Hotel' and stands to make half a million."

A play called "Grand Hotel" is said to have been a flop in Berlin but another play called "Muenchen im Hotel" ("People in a Hotel") was a hit. It is this latter piece that Herman Shumlin produced. In translating it the "Grand Hotel" was borrowed. Translation was done by William A. Drake, formerly in the press department of Gilbert Miller's office. A. H. Woods has the script on the original "Grand Hotel" but doubtful of presenting it.

There's an angle behind the tremendous success of "Marseilles" in Paris and its apparent flop in New York. Many I-told-you-so's predicted that the play couldn't be a hit in English.

"Marseilles," titled "Marius" in French, was written in the patois of that city. Few Frenchmen speak it, many don't understand it but all are amused by it. A "marius" in French is a lad coming from Marseilles. At least half of France's gags are pinned on mariuses. They are supposed to be the greatest liars in the world, the most talkative lads in seven continents, the most violent arm swingers, etc. The minute anything is pinned on a "marius," every Frenchman gets ready to laugh.

Marcel Pagnol, who wrote the play, often sat in the theatre in Paris, where it is still going, and explained the jokes to people sitting near by. It isn't the story of the play that counts in Paris, it's the faithful picturization of Marseilles.

So, putting it on in New York, without the patois and the Marseilles background is like putting "Green Pastures" on in Paris—where American Negroes are understood only when they dance—without the accent and the color of the South.

"Lysistrata" is an outstanding Broadway success but its pathway was strewn with tough breaks almost from the start. Show had been in rehearsal for three weeks when Dr. Horace Howard Furness, a Philadelphia patron of the arts, suddenly died last April. That left Robert Sparks holding the bag. He had about $15,000 with which to complete a $125,000 production, which had progressed too far for cancellation. The estate of Dr. Furness is actually back of "Lizzie." It was his heirs and the Girard Trust Co. of Philadelphia who came through for Sparks.

After the show opened the father of one cast member died and a couple of days later Blanche Yurka's brother shot himself. Two weeks ago Lon Haskell's wife died, the wife of Ernest Truex dying two days later. On top of that another cast member telephoned at the last minute to say her doctor ordered a complete rest because of heart trouble. All of which brought plenty of managerial trouble—but the understudies got great breaks.

5% EQUITY TAX ON ALIENS

New Style Play Jury Suggested By Equity—Against Padlock Law

Equity is preparing to fight for the repeal of the Wales Padlock law and suggests the formation of a new type of play jury to counter the stage censorship bills which are expected to be introduced at Albany during the next session of the New York Legislature. Feeling it cannot campaign alone, Equity has asked managers and authors to convene at the Astor next Monday afternoon (Dec. 1) to talk it over.

It is proposed to form a play jury of five, to be named through the American Arbitration Society. The latter expressed willingness to act in that capacity two years ago when the play jury idea flivved. Under the proposed the identities of those on the play jury would be kept secret. In that way they could not be reached, as appeared to have been so when the juries were known to the insiders, if not the public.

The new play jury plan cannot be put into action without ousting the Wales law, since it would place actors and others in double jeopardy. If the police passed a show but the jury turned thumbs down, Equity would be bound to act and thereby embarrass the players. With the law withdrawn and the jury system in vogue, Equity would be bound to act on the findings.

In a notice sent the managers and the Authors' League, it was pointed out that the clergy, notably Cardinal Hayes and the Rev. William T. Manning, had attacked the stage and that by acting now it might forestall censorship. Equity says that without the support of the managers and authors it will retire from the situation.

Last week in a Long Island City Court the defendants in the "Frankie and Johnnie" case were adjudged guilty of contributing to an immoral performance in the Magistrate's Court. Sentence was suspended with a warning of the workhouse. John M. Kirkland, who wrote and produced the show, was inclined to appeal the decision.

HOLLYWOOD LEGITS IN SAPOLIO CAMPAIGN

Hollywood, Nov. 25.

Just about the time Henry Duffy was becoming a tradition on the Coast for production of clean plays, up pops the realtors controlling his Hollywood Playhouse, who are beginning to out-sapolio him.

Pay off for the laugh here is that the real estate forbids Duffy to put certain plays on in the house because they are too smudgy.

Duffy wants to do "Stepping Sisters" around the holidays. So far his plans are being held up because the real estaters are not quite certain the lines won't be too torrid for Hollywood.

Same acreage board recently turned thumbs down on "Apron Strings."

Artist Sues Scenic Head And Becomes Producer

Charles Friedman, artist, has filed suit against Louis Wertheim, scenic designer, for whom he worked for one week's unpaid salary on work Friedman claims he did for "The Cinderelative," show produced L. & J. Hyman. J. M. Radin is attorney for Friedman.

Friedman has since turned legit producer, intending to do "Manhattan Medley," tentative title for comedy by Larry Hazard.

BUTTERWORTH'S COAST YEAR

Warners will send Charles Butterworth, stage comedian, to Hollywood in February for a year.

Butterworth has made some shorts for Warners in between shows in the east and his first feature, "Life of the Party," is but recently released.

$15 Top Salary

"Brillianten," by Weviyorke, produced by the Workers' Theatrical group at the Princess, opened Friday (21) as the second show of that communistic play producing organization. First show dribbled along for several weeks.

Highest salary the Workers' group is paying its cast is $15 per week. Most of them, who hold other daytime positions, are paying $2 weekly to enroll in the group and to learn how to act.

Top salary is $35 weekly, paid to the manager of the outfit.

DIRECTORS TOO FRESH WILL BE WARNED

Equity is checking up on complaints of directors, musical and legit, who are reported as overstepping their authority and subjecting players, mostly women, to untoward conduct.

Equity has bulletined its members to report any cases of ungentlemanly or unevil treatment at the hands of directors so it may take the matter up with the managements employing these directors.

Equity would not state against whom complaints had been filed nor the complainants, stating that it's purpose of withholding identities would be the policy until actual charges had been drawn.

If charges are filed against any director having membership in Equity, such cases will be handled by Equity Council.

In treating with such matters Equity will not divulge the name of the complainant but merely make a blanket complaint against ungentlemanly directors to their employers. If this does not suffice it will take further action.

Macloon Show Shut

Los Angeles, Nov. 25.

"Paris In Spring," musical opened three weeks ago at the Curran, San Francisco, by Louis Macloon, closed suddenly Saturday (22).

Macloon's road company of "New Moon" also closed Saturday (22) in Everett, Washington. Chorus Equity deputies of both "Moon" and "Paris" okayed the release of bonds, while the principals had already waived.

Perry Askam is coming in from "Moon" to rehearse in the revised "Paris" which will reopen in Los Angeles in January and then jump to New York.

Grace Moore East

Hollywood, Nov. 25.

Completing only the French version of "Jenny Lind," one of a lengthy list of foreign versions planned for her, Grace Moore has been released by Metro and leaves for New York today (26).

Miss Moore's foreign schedule followed completion of her contract for two English talkers, "Jenny Lind" (also titled "A Lady's Morals") and "New Moon."

'Moderns,' 2d Time

"These Frantic Moderns," off in rehearsal last month when Jud Kline, reputed backer, left the troupe on the lot at the opening stand, will start anew.

Stanley Whitman, author, is producing.

ON WKLY. SALARY; MINIMUM OF $10

New Ruling Up for Submission—Foreign Legits Must Pay for Playing Over Here—Stars Excepted in Six Months Rule

ENGLISH AIMED AT

Equity proposes to revise its rules and restrictions in regards alien actors, the new line-up to principally affect English players as did the original regulations. Stars and featured actors, not of the resident alien standing, will be permitted to appear here in various productions without a six months gap but will be required to pay 5% of their salaries to Equity. This will include Equity dues. The percentage applies to all aliens not exempt.

The new ideas on the English actors is to be passed on at a general meeting of Equity to be soon called.

Equity is figuring on clamping the lid on foreign players and states it is to generally aid unemployment of American legits. Apparently some managers who have been advised on the new idea, are for it. Others receive the plan with some difference of opinion.

The regulation, should it be adopted, will impose the stiffest impost on English actors yet tried. Equity says that American players pay agents 10% and think nothing of it. Also that most English artists are engaged direct and so it

(Continued on page 61)

HIGH-CLASS GENT, BUT NOT TO BOSTONESE

Boston, Nov. 25.

New England States Century of Progress, to be celebrated next summer, will not have LeRoy Prinz as the producer of its pageant if the women's clubs of Boston can help it.

Colonel John S. Berger, director, unfortunately issued publicity that Prinz, who is Earl Carroll's producer, would produce the pageant for Boston. When Carroll opened "Vanities" in Boston, and the cops closed it, Carroll said things about the city and its "plumber" censors.

A delegation of club women last week called upon Colonel Berger and declared that Prinz was not a moral man or he would not be associated with Carroll and the pageant must not carry the taint of his name.

Berger is currently making desperate attempts to sell Prinz to Boston femmes as a highclass gent, with Prinz already holding a contract for $500.

A girl show will be among the attractions of the pageant.

"Sketch Book" Off

After sidetracking "Personalities" because of casting difficulties and switching to another "Sketch Book," Earl Carroll has similarly called off the latter.

Part reason for calling off "Sketch Book" may be that Erlanger's has pencilled Green and Gensler's musical starring Ted Healy into the New Amsterdam.

Prices for "Vanities" at the New Amsterdam have been lowered.

"Greeks" for Berlin

Hollywood, Nov. 25.

Max Reinhardt has the German producing rights for Zoe Akins' play, "The Greeks Had a Name for It."

He will do it in Berlin next year.

Multi-Star Vogue for Musicals A Managerial Problem Due to Back Stage Clashes and Gamble

Broadway's trend in major musicals this season is to present a combination of star names within a single cast. That idea is regarded as precarious because of the danger of clashing temperaments. It calls for managerial patience and diplomacy to maintain the back morale. When stars are disatisfied their performances suffer, a subtle something getting across the footlights and reaching the audience.

There are three musicals current, each having a trio of stars: "Smiles," with Marilyn Miller and Fred and Adele Astaire; "Three's a Crowd," with Clifton Webb, Fred Allen and Libby Holman; "Sweet and Low," with James Barton, Fannie Brice and George Jessel.

In addition there are several musicals with a combination of names such as "Girl Crazy," with Willie Howard, Ginger Rogers and William Kent; "Flying High," with Bert Lahr and Oscar Shaw. Latter two, however, present no unusual cast line-up so far as back stage trouble is concerned.

"Sweet and Low" Tangle

"Smiles" was reported having trouble with its leads during the Boston engagement and the notices here did not help matters. Betting that Miss Miller would not stick longer than a month were reported. The three stars in "Sweet and Low" have contracts all calling for first billing and they are said to have tossed a coin to decide first mention. Same procedure said to apply to dressing rooms. Fact that none of the three can be asked to appear before 9 o'clock caused a switch in the curtain time. Jessel walked out and in during rehearsals, but it was he who smoothed over a back stage peeve of Barton's.

No trouble had cropped up in the "Three's a Crowd" trio. There is a bunch of names in "The New Yorkers," due soon. It has Hope Williams, Frances Williams, Ann Pennington, Jackson, Clayton and Durante and Waring's Pennsylvanians and Charles King. Perhaps no confliction there, bit speculation is aroused over the ability of the show to operate unless in the actual smash class.

That goes for the other name musicals. It is another managerial worry, passed on to players in the form of salary cuts unless biz is profitable. Such musicals get across or they don't, with no halfway measure of success making a run possible.

No Nudes for Wynn

Philadelphia, Nov. 25.

Ed Wynn forced withdrawal of advance photos of undraped "Sketch Book" chorines from the Shubert lobby, stating the nudes would offend the family trade his "Simple Simon" was drawing.

The Earl Carroll show came in this week. Last week its advance agent placed the pictures in the Shubert lobby. Wynn refused to do a night show until they were removed.

$103,000 MORE FOR LEGITS ON B'WAY IN '29

A difference of nearly $103,000 in legit's receipts in New York exists between the weeks ending Nov. 15, 1930, and Nov. 16, 1929, the difference being in favor of last year. The same number of shows were current.

In 1929, 44 shows took in $658,900, against $556,000 for this year. Leading shows grossed about the same in both instances.

The tight money that has affected legit's box office is said to be responsible for at least twenty shows not being produced this year.

Another difference in the two years is the quick folding of near hits, unable to hang on without agency assistance and plugging going to no avail.

PETER ARNO HELD OUT OF N. Y. SCENIC UNION

Claiming its membership books were closed, the N. Y. scenic artists' union has refused to grant membership to Peter Arno, artist.

Arno applied for membership to enable him to make the sketches for the settings for "The New Yorkers." Since the union has refused, Arno's sketches have been redrawn.

It's not known yet whether Arno will receive program credit.

Cantor as 'Mr. Cinders'

"Mr. Cinders" may be presented this winter with Eddie Cantor back on Broadway as the star. Charles Dillingham had the rights but turned them over to the Erlanger office.

The show may be produced by Dillingham in association with Max Gordon. Latter is in London where he is looking over the show. Bobby Howes, English, was to have come over to appear in the show, which is the story of a male cinderella.

Spencer Tracy Westward

Chicago, Nov. 25.

"Last Mile," prison play, in moving from the Harris to the Princess Sunday (23) lost its feature performer, Spencer Tracy.

Tracy had been trying for some time to end his run-of-the-play contract. Producer finally came through with an agreement abrogating the contract, and Tracy left with his wife and son for Hollywood and Fox after the first performance in the new house. Show will continue.

Shuberts Wanted Goetz' Show and May Sue Him

The Shuberts are threatening injunction proceedings against E. Ray Goetz, bringing his musical "The New Yorkers" into Moss' Broadway theatre. Shuberts claim Goetz had been negotiating with them for the Imperial, now housing Connolly & Swanstrom's "Princess Charming" and that the deal had reached the option stage, when Goetz changed his mind.

"The New Yorkers" goes into the Broadway next week on the regular musical percentage arrangement, a plan to have the show play the house and pool the grosses until the cost of production had been met, having been discarded by Goetz, who preferred to gamble with his heavily hooked-up production.

'Lottery' Closing

"The Lottery," first play to be produced by S. Jay Kaufman, closes Saturday (29). It may reopen after revision.

Cast was headed by Junior Durkin, and directed by Marion Gering.

Gering will now direct "Storm Song" for Robert Newman.

Young Author Turns Out Hit of Budapest Season in Fine Play

By E. P. Jacobi

Budapest, Nov. 15.

There is something extraordinary about a real hit. It has nothing to do with good reviews or publicity, because every play, gets more or less of that. It's all over the town in a day. There are very few plays that get it as unanimously as did Sandor Hunyadi's new play at the Vigszinhaz.

"Black-stalked Cherries" is the curious title. It's taken from a line in a folk song. Unfortunately one of the few really valuable and out-and out theatrical plays—one that is neither a novel nor a philosphy nor a cabaret act, but a play—will have little appeal abroad on account of a setting that would need explanation to foreigners, while it is readily understood here.

Hunyadi's play is set in a Hungarian village near the Servian border. First act during the war and the rest just after. The woman and her husband are of Serb nativity, but Hungarian citizens who feel for their kin over the borderline while the Serbs are in trouble.

The man who loves her is a Hungarian civil servant. There is a double conflict of national feeling and personal complications, since the woman is honest, and both the husband and the other men respect each other.

Finally, the war is lost, and the Hungarian is in trouble, This causes an outbreak of the woman's feelings. The Serb has won the war but lost his wife, the Hungarian has lost his home but won the woman, who clings to the defeated party.

Usually, flag-flapping patriotism runs high in that sort of play, but his has been done with such restraint and from the purely humane, not the nationalistic, point of view that it must be considered a special merit. The atmosphere is real, the dialog excellent and the action poignant.

Performance with Freda Gombaszogi in the woman's part and Hegedus as her husband, with Torzs in the rather passive role of the other man, couldn't have been bettered.

Accordingly, Hunyadi's new play is a very big hit and would have meant 100 performances, a record for non-musical plays, in the good old days. It remains to be seen how far the box office can get on a good play in these hard times. At all events, it has put Molnar's "The Good Fairy," not a popular success, which preceded "Black-stalked Cherries" at the Vigszinhaz, entirely in the shadow.

Hunyadi, a son of Sandor Brody, one of the best playwrights and novelists we've had, came out with his first, "A July Night," last winter. It was moderately successful, pretty hot for this city, but people in the know discovered he had gifts. This new play has brought him universal recognition.

Mistaken Identity

"The Man Who Was Exchanged," by Adorjan Bonji, at the Kamara, starts with great interest but falls short of expectations. It is a novel version of the Enoch Arden story. Of two officers remarkably like each other, one is killed and the other shell-shocked by a grenade that ruins their dugout while they are playing cards in their shirt-sleeves. The dead man's servant mistakes the other man for his own master, since when the shelling began they put on each other's blouses by mistake, with identifying papers in pockets all mixed up.

The man alive has lost his memory, so the servant, while they are prisoners in Russia together, little by little teaches him to remember the other man's life, wife and child as his own. When he returns home his wife does not find out—seven years gone, he has grown a beard, etc.—and they live more happily together than she has ever lived with the dead man.

Discovery is made when the man's own mother, thinking he is dead calls on her son whom she supposes to be the brother officer. The mother knows and memory suddenly returns to him, too. This is where the drama should begin, but it does'nt. Mother glad he is alive, gives him up and makes him stay with the other man's widow who believes he is her own husband.

It all sounds terribly complicated and improbable as most things do that are founded on fact, as this is, but the first two acts are so well done that no doubts crop up. The rest becomes flat and the end is unsatisfactory.

One great flop to record is Ronald Pertwee's "Heat Wave" christened here "Jungle," at the Belvarosi theatre. Performance was rather weak and the audience could muster no interest for such remote and artificial happenings. Reviews bad, too.

Moderate failure at Magyar theatre is "La Petite Catherine," Alfred Savoir's latest. It was taken a bit too seriously, not in the satirical vein as it should. Ella Goth has a personal success in this historic play as Empress Elizabeth of Russia.

Two Budapest theatres on the casualty list are Varosi Szinhaz and Uj Szinhaz. They continue on an actors' community basis, dividing the income every day, but here is litle to divide.

The trouble locally is that there are too many theatres for this city in these times. A city with a million inhabitants and not nearly enough tourist traffic can't support 10 first-rate legit houses and a lot of concerts, staggiones, etc., with general conditions at such a low ebb.

Nevertheless, Yehudi Menuhin, the violinist wonder child, played here to a top-priced capacity house with frantic success, and Budapest went crazy over the Japanese players of the Kabuki Theatre who came from the United States via Paris and were regarded in the nature of a revelation.

SPANISH DIALOG FILM N. G. IN ARGENTINES

By HARRY E. GOLDFLAM

Buenos Aires, Nov. 10.

If the film companies now producing Spanish dialogue pictures in attempts to cater to Latin America do not mind their step, there'll be a big deficit by the time they come to take stock.

So far not one Spanish language picture with the exception of Fox's version of "One Mad Kiss" has clicked in this territory.

And all first-run houses are laying-off Spanish, it being difficult to draw the better class with them.

"One Mad Kiss"—"El Precio de Un Beso" had songs, locale and several other adjuncts.

Paramount, "Un Hombre de Suerte," with Rosario Pino, failed even to get a first-night audience, despite the film had the usual advance publicity and series of big paid ads.

Film people advertise big in this territory, usually with half-page in "La Nacion" at around $1,250 (around 40 cents to the Arg. $), quarter-page in "La Prensa" at slightly higher rates, and anything from full pages to quarters in the smaller Argentine papers, each of which has its own public. In spite of this advertising, which with the ordinary run of picture would have meant advance booking, the Ideal failed to get one full house.

V.A.F. FINDS BIG MONEY GOING TO OUTSIDERS

London, Nov. 11.

The Variety Artists' Federation has suddenly woke up.

This body has discovered two things—that there are hundreds of vaudevillians out of work and that boxers and other people are getting fat salaries in vaude.

All this results from Kid Berg engaging to tour the halls at $2,000 weekly, Desmond Jeans thinking of signing on the dotted line for a similar contract at a less salary, and John Pettifer doing ditto at $1,000 weekly.

The Federation has called a special meeting of its "Grand Council" with a view to seeing what can be done.

Angle taken by the V. A. F. is boxing turns and things are not vaudeville. Nor, come to that, is the stuff turned out by many members of the V. A. F., but this doesn't count.

In Paris

Paris, Nov. 15.

Ralph Kohn, Mr. and Mrs. Ben Troop (Ruby de Romer), Jack Robbins, Julian Abeles.

Baron Leopold von Pepper, J. Albert Trahan, Yukona Cameron, Edward Dolly.

PONY GOLF IN MEXICO

Mexico City Rushes to First Courses —Liked Best at Night

Mexico City, Nov. 16.

Miniature golf has the Mexican capital crazy. It has just come to town, but has registered with a bang. Like the measles, the game has spread all over town. There are five courses, all in the silk-stocking neighborhoods, and much talk about building more.

Mexicans as well as Americans and all other strangers are the customers. Kids and old guys who are escorted by flunkies are to be found swinging clubs at the "pee-wees."

The biggest biz is done under the light of electric arcs every night, including Sundays.

Lewin of Metro Tells His Impressions of European Audiences

Overcoming European hostility to all things American is the big problem confronting American talkers in Europe, according to Albert Lewin, Metro producer just returned from abroad. European audiences go to American-made foreign versions daring them to be good. When they witness a slipshod job they indicate their disapproval with Continental heartiness, but give them a picture made with care and they are just as ready to show their appreciation.

The indifferent quality of made-in-Hollywood foreign versions, rushed over with minimum attention so as to get the jump on the other studios with foreign market product, is responsible for the antagonism with which all American talkers are now received abroad, says Mr. Lewin.

European audiences react to the same standards that hold for America. They are no more or less sophisticated. Except that direction and camera angles are more important to foreign audiences than to American. The studios lucky enough to have stars who can speak foreign languages are in the best position to buck the European market, the Metro exec believes.

German audiences are the hardest to please, he states. They like plenty of sex and they don't care how they get it. French fans prefer a little subtlety. Spanish audiences lean toward slapstick, mischievous presentation.

Now that foreign audiences have learned to discriminate so precisely about what they will and will not go to see, Hollywood is compelled to turn out foreign versions just a little bit better than the best the foreign studios can produce, to get an even break. Foreign fans are all set to sneer against anything American that's mediocre.

Broadway Chatter

(Continued from page 48)

Paris and Empire, Paris. Anchored at the Morris office.

Helen B. Miller and Virginia Myers, former chorines, are now principals in "Flying High" (road) and "Street Scene," respectively. Both shows are on tour.

Bill Boehnel, picture critic of the "Telegram," spent "a couple of days in Philadelphia," marrying Molly Ricardel, formerly of the stage. Mrs. Boehnel was born in Rome.

League of New York Theatres has taken Theron Bamberger, p.a. to do special publicity. Bamberger will work with Lodevick Vrom, League's general press agent.

Al Siegel has gained 14 pounds in three weeks at Stanley Farm, Bethel, Conn. He has asked his doctor's permission to return to New York in another three weeks.

Best customer at the Central Park Casino these days is Louis Shurr, the agent, who has a nightly reservation for supper. His table is on the ringside, at about the 40-yard line.

Jim Creelman, screen writer, is in N. Y. Only here a few days, but if a certain proposition connects he'll linger some weeks. Otherwise, back to the Coast for Xmas and Radio.

Jack Bregman of the Robbins Music and Joey Ray, singer, had a fist fight in Lindy's Nov. 18, during the luncheon rush. Ray is reported to have been giving Bregman the needles.

Julius (Groucho) Marx is with his brothers on the Palace stage at Cinsy this week. His appendicitis operation was 90% okay. Other 10% held out by his agent, Max Gordon.

Joey Ray, the tenor, and Jack Bregman, gen. mgr. of Robbins Music Co., swapped punches in Lindy's, as a result of a ribbing match. No casualties, but was Lindy sore?

Jack Frazer claims an indie vaude agent now books automobiles instead of actors. Offered him three days in Williamsport if he had a car large enough to carry two other acts along.

Herman Bernie is arranging the details for the Leviathan's next coming out (of drydock) party. Invited guests will go to Boston to board the big liner for a trip to New York next week.

Flo Ziegfeld is at his home at Hastings resting from the labors of putting on "Smiles." Herman Shumlin needed surcease too. Has gone to Havana for a couple of weeks.

Abe Vallet is a sort of right-hand bower to Joe Cullin in R-K-O publicity department. He fears nothing, not even marriage, and is engaged to wed Dorothy Levites. Invites are out.

Debut of Horace Heidt and his Californians at the Hotel New Yorker drew a large number of the night club regulars below 42d street, for the first time in years. "Lobo," the German police dog, which Heidt admits is the best actor in his band, works as well on a nite club floor as he does on a stage.

HOLLAND WANTS PURE DUTCH IN ITS TALKERS

The Hague, Nov. 10.

In Holland a movement is afoot on similar lines as the Czecho-Slovakian opposition against German talkers by the Dietsche Bond, a society aiming at maintenance of purity of Dutch tongue, sending a petition to the Minister for Arts and Science pointing to the danger of corruption of the Dutch language.

It is being contaminated, is the claim, by masses of the population flocking to the talkers in foreign languages, as so-called "germanisms," Dutch expressions derived from German similes, have already, according to the view taken by this society, wrought havoc with pure Dutch. They want to start a campaign for Dutch talkers instead of foreign ones.

This action about coincides with the announcement of Fox that the Fox Movietone News at Berlin will produce once weekly in various languages, and one copy will be in Dutch, so the Dietsche Bond will at least have nothing against the Fox Movietone.

Czecho-Slovak Judgment

Prague, Nov. 11.

Sound film problem, i. e., giving of German and other foreign films, including American, is still the subject of bitter controversy in Prague and Berlin. The Czechoslovak public is indignant that the German foreign minister, Dr. Curtius, saw fit to protest against the exclusion of the German sound film in Prague, and in retaliation threatened a boycott of Czechoslovak intellectual production by Germany.

In reply to Curtius the Czechoslovak foreign minister, Dr. Benes, declared sound film in the whole cultural world had become a problem as film production of this kind was costly, only possible in countries possessing technical experience and large capital.

In Prague German sound films had been leading. In 38 film theatres of Prague, 30 lately were running German silent films, with the Urania, German society, still playing German sound films.

Minister Benes added he considered the German sound film matter one chiefly of an economic nature; that in the present negotiations for a new commercial treaty between Czechoslovakia and Germany, the question of the extent of the quota of German sound films to be allowed in Czechoslovakia would be considered.

Peter Kreuder's Death

Hamburg, Nov. 14.

During the opera, "Rheingold," in the Stadt theater, the popular opera singer, Peter Kreuder, who had played the Mime, collapsed suddenly in the cloak room and died of heart failure.

The Hamburg opera loses one of its best and most popular singers, especially masterful in comedy roles.

INDEPENDENCE FOR CRITICS

Berlin, Nov. 14.

Caused by inappropriate offenses of the head organization of the German film industry (Spitzen-Organisation der Deutschen Filmindustrie) against the independency of the film review, Berlin film critics and those of other German newspapers of all tendencies have united into an association of Berlin film critics.

The purpose of this association is the safeguarding of the independency of film newspaper critics and the maintenance and promotion of professional interests in the face of outward influences.

The committee is composed of Messrs. Herbert Fhening, Kurt Kersten, Dr. Erich Krafft, Fritz Olimsky and Heinz Pol.

Australia

Sydney, Nov. 2.

W. T. may revive "The Road to Rome." Flopped some seasons ago with the late Margaret Lawrence and Louis Bennison featured.

"New Moon" is touring in New Zealand for W. T. and clicking.

Union Theatres further reduced the admission at the Capitol, Sydney. U. T. will remain independent, said Stuart F. Doyle. Inside has it that the deal with Paramount would have gone through only for a little misunderstanding with the Paramount New York office concerning managerial control over here. Paramount is playing all first runs through the U. T. chain.

Jack Musgrove will have charge of the recently opened booking office for Union Theatres. Reported some time ago that U. T. would come back to vaude, playing this type entertainment in conjunction with talkers. Now U. T. declares it will also enter the legitimate field in opposition to Williamson-Tait.

U. T. has a lease of the St. James, Sydney, and the Princess, Melbourne—former Fuller legitimate theatres—with leases still having some time to run.

Musgrove was the manager for many years of the now defunct Tivoli Celebrity Vaudeville—a former unit of W. T. Fullers may also reintroduce vaude revue next season at their Sydney theatre because of the McIntosh success.

New Talker Type

(Continued from page 7)

is that the Austrian and German film interests made what the other foreign interests call a secret agreement to supply each other (Germany has a contingent system, too) with all the contingent permits they required to pave the way for exchange of product on a generous scale. This was going on, the Americans say, while the producers in the U. S. were forced to pay through the nose.

This handicap comes on top of the difficulty created by the fact that German dialog pictures are generally understood in Austria while dialog in films of American origin are intelligible only to the educated classes in Vienna.

A new kind of international picture is in prospect to meet this difficulty, the Americans claim. It will have much more action, which will be accompanied by dialog, which need not be entirely comprehended to make the intent understandable. Many trade authorities believe that if such a type picture is not evolved, America will lose its middle-Europe market.

Germans' Same Idea

Even the Germans are beginning to fall in with the same idea. Harry Piel, German film star and director, who came to Vienna for the premiere of his new picture, "He or Me," says he strives for emphasis not on dialog or music, but on clarity of plot, introducing dialog or sound only where it accomplishes heightened dramatic effect.

"I think it's a mistake," he declared, "to make pictures for the concert hall instead of for the film theatre proper. I believe the public is beginning to miss the scope and freedom of the old silents."

The conspicuous success here of the French picture, "Sous les Toits de Paris," in which the dialog is only incidental to the story and in which the action is abundant, seems to give support to the Piel belief.

PARIS' FLOPS; ALL BAD SHOWS

Paris, Nov. 25.

Theatres recently have run into a series of flops, due in nearly all cases to the inferior quality of the productions. As a result most of the shows are revivals.

Most of the theatres are changing their attractions, hoping for a better break.

BECKLES AND SWAFF MAY WRITE ON FILMS

London, Nov. 14.

George Atkinson leaves Beaverbrook's Daily and Sunday "Express" in around three weeks. At present it looks like Beckles Wilson, who writes as Gordon Beckles, may do the film column on the Daily, with Swaffer doing it Sundays. Beckles was dramatic critic of the Sunday Dispatch, but aired for not raving over Cochran and Butt shows.

Like Ewart Hodgson, aired later for similar reason, Beckles joined Express, going as music critic. As musicals are shot here, they may be putting him to review films.

Trouble arose for Atkinson through British Broadcasting Corporation, among other things. George was at one time the film speiler on the air for B.B.C., but aired for all kinds of reasons after a long spell, among them his refusal to plug what he figured were Red Russian films.

Atkinson began a campaign against B.B.C. culminating in publication of acrid correspondence in trade papers and air magazines. B.B.C., a government concern, pulled wires and George got three months to catch the boat a week ago, but asked to quit at month's end.

Sounded out several trade execs. as to how they would regard a film page in another daily, but got no break, so now running around the City end of town trying to break into film finance and promotion. G.A.A. has long had a yen that way.

Beckles is figured to be getting $125 a week if he does both film and music columns, whereas Atkinson was on the payroll for some $200 for a film feature alone.

Which has given the "Express" office the reduction of expenses alibi on airing Atkinson, who has been on Beaverbrook's papers since early in 1920.

Marie Bell Forced to Appear for One Night

Paris, Nov. 15.

The war waged by legit producers against actors who go in pictures, caused Marie Bell of the Comedie Francaise, to have to make an appearance in Paris, thus interrupting her Berlin film work.

She acted one night, immediately afterwards returning to Berlin, but nevertheless giving the management at least moral satisfaction.

It is well understood Comedie Francaise principals are paid such small salaries most of their income comes from other sources. Also the position of the management of the Comedie Francaise as regards actresses is exceedingly difficult and requires considerable tact in adjusting differences, Comedie Francaise actresses' political pull being notorious.

'Frederica' on Tour

London, Nov. 25.

"Frederica" will leave the Palace Dec. 13, touring the provinces for 1" weeks. Lea Seidl, who created the feminine lead, will travel with the show for four weeks.

Joseph Hyslop has been replaced in the cast.

The show has been a losing proposition for several weeks.

Successor at the Palace will be "Flying High." Georgie White has cabled C. B. Cochran to assume the management of the musical for its London engagement.

ASTA NIELSEN HURT

Berlin, Nov. 14.

Asta Nielsen was run over by an automobile, injured quite badly.

Transferred to her home from a hospital, suffering from severe nervous shock.

'Tommy Tucker' Is Liked in London—Wallace's New Meller Unlikely

London, Nov. 25.

"Little Tommy Tucker" opened at Daly's, to a splendid reception and looks like an 80% success. It is the long heralded all-British musical comedy produced by Herbert Clee.

Outstanding hits in a promising premiere were made by Gene Gerrard and the fast stepping chorus.

"The Mouthpiece," by Edgar Wallace is the old fashioned Drury Lane type of melodrama, opening at Wyndham's. It has all the old hoke, but is without the scenic environment of the Drury Lane type.

It was politely received except for one audible protest from the pit. Venture extremely unlikely. Whatever merit the piece has was handicapped by under rehearsal, several of the important characters fumbling their lines.

"Gossip," Anglo-Indian drama by Lionel Saunders, was produced at the Kew theatre, for one performance, scarcely likely to be repeated in its present form. Piece needs rewriting.

It deals with a promising young army officer, a victim of native gossip in India which follows him to his London flat. His fiancee coming to his quarters to investigate the rumors, finds another woman there. Surrendering to the impossibility of explanations, the officer takes his mistress back to the jungle, where she deserts him.

New attraction at the Gate theatre is "The River" from the German of Max Halbe, a powerful but gloomy play, admirably produced.

This house is now the only establishment in London offering a specialized policy, a plan that could be successfully carried out in New York.

"Marry the Girl," opening last night (24) at the Aldwych, is another chapter in the series of farces featuring Ralph Lynn and Tom Walls and running over the past nine years. This one is along the usual lines, but rather weak. It probably will be quickened up in the playing and should enjoy a run of several months.

Carnera, Hero at Home, Streets Jammed in Milan

Milan, Nov. 25.

A year ago Primo Carnera, the giant fighter, left Italy derided unmercifully by the whole Italian press.

He returned recently, the hero of the hour. At his public reception it was impossible to move in the streets because of the crowds that surged through the town during a parade in his honor.

A film record was made of the ceremonies of welcome and in conjunction with the films of Carnera's three chief fights in the states, was screened at the San Carlo cinema to very large returns.

Show was given to men only, women being excluded. Italian women are not yet emancipated to the point where they attend prize fights.

Different Rhythm

Paris, Nov. 18.

After Osso had started work on the French talker "L'Aiglon" ("The Eaglet") the rights for a German version were sold to a Berlin company.

Sets were made and the translation completed when the director realized the rhythm in German was entirely different from that of the original French, and the play would need entirely different treatment to produce.

Work has been stopped on it.

Jap Co. of 30 at Hague

The Hague, Nov. 25.

Novelty billed by Manager Helm for the Gebouw here is a Japanese troupe from Tokio, comprising 30 people, doing dramas, ballets and musical programs.

Company brings its own productions, costumes and sets.

Dolin in Buchanan Show

London, Nov. 25.

Anton Dolin is under engagement for the new Jack Buchanan show.

CIRCUS' WORLD TOUR

Circus Schneider Contemplates Transportation by Boat

The Hague, Nov. 25.

The Circus Schneider, German outfit recently finishing a successful engagement here, has chartered the Dutch ship "Alderamin," and proposes a world tour.

Journey starts early next year and is laid out for nine months.

INDIAN DANCERS ARE 1 TOO MANY IN PARIS

Paris, Nov. 25.

Paris is not big enough for two dancers of Indian temperament if not origin.

The appearance of Menaka, who says she is an authentic Brahmin of high caste, in private recital for the first time is getting a rise out of the better established and more professional Nyota Inyoka, who claims to be but half real Indian. She admitted this, however, only after it was getting around that she had never been to India, much less having any real Indian blood in her.

Inyoka has sacrificed a few high priced engagements to throw in her lot with a group of amateur Indian actors from the Indian students association, and dances in their plays for nothing, just for the glory of being connected up with some real live Indians.

Although the better dancer of the two, her reputation suffered when Menaka appeared in Paris as a bonafide Indian. Before Menaka's recital Inyoka had the upper hand.

ROLLS PREPARES TO FIGHT W-T IN LEGIT

Sydney, Nov. 25.

Ernest Rolls, looking toward a battle with Williamson-Tait in the legit field next year, has quit his present post in the Princess, Melbourne, and is laying his plans for a campaign of large scope.

First move has been to purchase "The Merry Malones" and "Funny Face" from the Fullers, who controlled the Australian rights. Now Rolls says he will bring players for the two shows from the States and will enter the legit with the new season, starting with what is spring in northern climates, taking a solid position in opposition to W-T.

HYLTON'S HIT IN PARIS MAY HELP ALL ALIENS

Paris, Nov. 25.

Jack Hylton's single concert at the Theatre des Champs-Elysees turned people away by the hundreds, resulting in a return engagement for the foreign band in December.

More important, the incident cut the ground from under the claim of the French musicians' union that French jazz is superior to the imported brand and is more worthy of home support.

Many American bandsmen here are threatened with the French labor laws and Hylton's success may react to their benefit.

Zurich Off Tauber

Zurich, Nov. 25.

Richard Tauber, German stage idol, made a personal appearance at the town hall here, doing poorly.

Attendance was disappointing and the audience far from unanimously approving.

Berlin, Nov. 25.

Stanley Scott, London theatre director, has engaged the German tenor Richard Tauber for English appearances at a stipulated salary of $1,100 a day.

'Topaze' in Egypt

Cairo, Nov. 25.

"Topaze," the Parisian comedy that has been seen in most of the world's capitals, now will complete its globe trotting by playing the Kursaal, Cairo.

Company is the Rissler-Arnaudy's, backed by the author of the piece, Marcel Pagnol. The troupe may visit America and Canada later.

Pagnol made a tour of the Near East a few months ago.

Rose Perfect and Robt. Chisholm OK'd in London—Lipkowska, Also

London, Nov. 25.

Lydia Lipkowska, international prima donna, was well received in the new Coliseum bill yesterday (24), but her value at the box office is questionable. Mephisto, "calculating" dog, novel. The matinee attendance was the poorest in months.

Cecile Bronson, billed as "the prima donna from New York" offered mostly dances, overshadowed by Cleo Pergain on the same bill in similar routines. Caits Bros. turned out to be the hit of the performance.

Dinner show capacity downstairs, but light in the upper part.

Newcomers at the Palladium were Rose Perfect who got a splendid reception in spite of songs not so hot, and Felovis who proved himself the best in his line. The Malinoff adagio quartet did nicely, but that style of specialty is rather overdone here. The Three White Flashes, skaters, are another example of a style of turn crowding in in numbers.

Robert Chisholm got over nicely, even if his singing seemed less vigorous than on his last appearance.

Attendance 70% of capacity.

Prison Play Vogue

The Hague, Nov. 25.

Vogue for plays dealing with the inside-looking-out aspect of prisons has struck Holland. Premiere was given here of "Convict Labor" native play by Scheffer under the auspices of the Hofstadtooneel Co.

Piece is based on the novel by Albert Londres Bagno and looks like an important success. Principals are Schwab Roemer and Louise Koolman.

TUCKER SHOW ENDS; RESUMING MINUS SOPH

London, Nov. 25.

The Winter Garden show, "Follow a Star," closes Dec. 6, resuming a fortnight later with the original company excepting Sophie Tucker, who will be succeeded by Maisie Gay.

Miss Tucker doubled at the Kitcat last night (24), and boisterously welcomed. She did 15 minutes of all new numbers, then continuing for another quarter of an hour of encores with her old songs. The crowd remembered the former Tucker songs and joined in singing them.

Immediately upon closing with "Follow a Star" Miss Tucker will open in vaudeville, starting at the Palladium.

The Murray-Hulburt show had dropped below $15,000 weekly. Miss Tucker held a run-of-the-play contract, guaranteed $2,500 weekly, with a 50% split on all gross over $25,000. The two-week layoff abrogates her contract.

June Loses Suit for Marriage Annulment

London, Nov. 25.

The petition of June for the annulment of her marriage to Lord Inverclyde on the ground that the marriage was never consummated, was dismissed by the Engish courts together with the application of the actress for alimony during the trial.

Decision means that June must now bring the action all over in the Scottish courts, the tribunal ruling that Scotland is her legal domicile.

Austrian Plays Bought

Vienna, Nov. 25.

Gilbert Miller has purchased the American rights of "A Trip to Pressburg," current musical, and the Shuberts have taken up rights to Paul and Hans Adler's "A Trip to Sorrento."

May be something in the "trip" label.

All-Indian Cast Terrible

Paris, Nov. 15.

Howard Rubien's production of Rabindranath Tagore's "Sacrifice" lasted two days under schedule—which made a two-day run. The production itself wasn't so bad, and there weren't too glaring deficiencies in the technical workings.

Acting done by the all-Indian cast was one step lower than a bad high school performance. Howard will probably go back to the stage as an actor if he can find a job.

CONCERT HALL CLOSED

Rotterdam, Nov. 25.

Frightened by a theatre disaster in Lyons, the police of Rotterdam ordered the big Doelen concert hall closed on the eve of a big concert.

The authorities considered the place unsafe for large gatherings.

No Hearst Buy

London, Nov. 25.

The story current for some time that William Randolph Hearst would take over the "Daily Telegraph" here, turns out to be without foundation, as far as can be learned.

'SONS O' GUNS' CLOSING, DOING $15,000 WEEKLY

London, Nov. 25.

"Sons o' Guns" closes December 13 at the Hippodrome, with Bobby Howes, its star, going into the new Drury Lane show opening December 26.

"Sons" has been doing around $15,000 a week, representing a slight loss, but justifies either show or house giving notice. Accordingly, Clayton, the producer, intimated the termination of the engagement to Gillespie. Gillespie was willing to take the loss, if the show continued until January.

Clayton has Howes under contract for another production under the same terms as prevail for the "Sons o' Guns" run, 10% of the gross with a guarantee of $1,500 a week.

Howes is now farmed out under this agreement to Sir Alfred Butt, creating a precedent for the Drury Lane, where a comedian has never been hooked up to participate in gross business.

The Lane's show has not yet been titled, nor is the leading woman chosen, but Edith Day and Annie Croft are being considered.

The whole transaction leaves Gillespie in a predicament as he has no show available for the Hippodrome at the moment.

Gillespie has canvassed the field without finding a new attraction to take up the tenancy and will probably bring in a touring revival of "Maid of the Mountains," to serve during the pre-holiday slump.

Donnay's Failure

Paris, Nov. 25.

Theatre Edouard VII has a failure in "L'Assemblage des Femmes" ("Women's Parliament") based on the ancient Greek of Aristophanes and written by Maurice Donnay, who also authored the modern version of "Lysistrata."

This version is pedantic and stiff. Notwithstanding it has possibilities which could be developed with emphasis on incidental music and the use of chorus effects to give it pageant background.

Cafe Dance Feature

London, Nov. 25.

Barry and FitzGibbons opened last night at the Cafe de Paris to good attendance despite the counter-attraction of Sophie Tucker at the Kitcat.

Dancers are in for three weeks and return in January for a like engagement with option for further time.

Suarez, Fighter, in Drama

Buenos Aires, Nov. 25.

Justo Suarez, the Argentine boxer, opened last night (24) at the Apollo theatre in a newly-rehashed version of the drama based on the fight arena, in which Firpo was formerly exploited.

Concerts

By Sallie

All the good talent is not always on Broadway. Magni's Italian opera organization is putting on light operettas in Italian each Sunday, afternoon and evening, at the Civic Repertory theatre.

Mr. Magni is the director, manager and plays the comic role in each of his productions. Cast is an exceptional one.

Italia Fantoni, for years a famous character actress, does finely. Rossana Sara Marco (Fufi Duval) has a pleasing voice and a very graceful stage presence. Dora Marzocchi, the coquette, sings with all fire and temperament characteristic of the type. Gino Giovanetti, the tenor, has a pleasing stage presence and his voice, though not a big one, has quality.

Quartet's Subscription

Musical Art Quartet gave the first of a series of five subscription concerts at Town Hall. Members are again Sascha Jacobsen, Paul Bernard, violins; Louis Kaufman, viola, and Maria Romaet Rosanoff, 'cellist.

Society's usual custom is that the program consist of but two quartets.

It's an excellent chamber music ensemble.

"The Greeks" a Smash

"The Greeks Had a Word For It," though bold, is a play sparkling with brilliancy and expression, for which Zoe Atkins has a yen.

Muriel Kirkland, Dorothy Hall and Verree Teasdale easily carry all the honors, each dressing in good taste.

Miss Hall's blue chiffon evening gown in the night club, with a blue velvet coat trimmed in brown fur, gave the room a dash. She wears the new platinum hair-color bob marcelled. Miss Kirkland's copper color with its long skirt full, waist cut low and round, and higher around the neck, was stunning. Her auburn hair, parted on the side, was in harmony with this effective outfit. In the second act Miss Kirkland wears a striking red taffeta, long sleeves and cut very low V in front. Verree Teasdale's bridal outfit of eggshell satin smothered in miles of tulle, gave the audience a bit of a gasp.

Modernistic stage set in the first act is in very good taste, especially the velvet chairs and lounges in copper color velvet, with the background of black and silver.

This play has developed into a smash hit. Rightly so, as there is a laugh in every line.

Morning Music

The first musical of this season of the Haarlem Philharmonic Society of New York, at the Hotel Astor, Thursday morning, disclosed a collection of excellent artists, Gladys Swarthout, mezzo-soprano of the Met; Mme. Sadah Shushari, violinist, and Walter Mills, baritone.

Miss Swarthout has youth, looks and a balanced voice. Miss Swarthout has a charming stage presence; dark, tall and thin. She wore a simple, informal outfit. Accompanied at the piano by Wilfred Pelletier, one of the Met conductors.

Mr. Mills has a rich baritone. His numbers were splendid. Mme. Shuchari played works of Saint-Saens, Mozart and Kreisler.

Farrar Draws Crowd

Looking regal in silver lame shot with gold, long train, backless, with her famous ropes of pearls and diamond bracelets, Geraldine Farrar sang her first recital to an overcrowded Carnegie Hall Sunday.

Miss Farrar's voice in the lower register still retains its strength, and her high notes are sometimes forced but still good. Her German groups, especially Brahm's Wiegenlied, were touching. Miss Farrar's chinchilla long wrap, lined in black velvet, added a stunning touch to her outfit.

Mr. Valentin Pavlovsky, her accompanist, did a few solos between her groups. His Valse Brillant, by Chopin, was played with greater dash than has been heard for a long time by any artist.

A Laugh Needed

The Boston Symphony Orchestra gave its initial concert of the season, under the direction of Mr. Koussevitzky, at Carnegie.

Albert Roussel's Symphony in G Minor (first New York performance) was brilliantly played, with much interpretive sense and finish. The Brahms' Symphony was a poetic and romantic climax to an evening of high music before a capacity audience.

But all the artists of the concert world take themselves and their work most seriously. Never a laugh in a week. There might be a bit of comedy interjected into music as well as tragedy or romance. The modern composers are making a strong attempt at this.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

The Unknown

Kelcey Allen was tagged by a woman at an opening night to point out celebrities. He reeled off several and then turning to the woman said: "Celebrities, madam—celebrities? Do you know that the biggest celebrity who is not here tonight is the "Unknown Theatregoer."

"HOTEL" PLAYS NOW

Several Pointed to Follow Hit of "Grand Hotel"

Successful production of "Grand Hotel," by Herman Shumlin, will be followed by a number of other shows with hotel background. One of the new ones, which the Theatre Guild will produce, was bought before "Hotel" was produced.

The Guild's show is "Dog Eat Dog", by Catherine Klugston. "Dog" is a satire, based on the Rothstein murder.

Chester Erskin has taken "The House We Live In," by Leopold Atlas, and Charles Friedman will produce "Manhattan Medley," by Larry Hazard, both with hotel locales.

No Bond—No Show

"The Wrong World" folded in rehearsal this week when its producers, Collins & Shaw, failed to come through with the Equity bond.

The piece had been in rehearsal several days until Equity stepped in. The producers asked the cast to sign waivers and when most refused the piece was temporarily, if not permanently, abandoned.

Denver Stock 'Noticed,' As Mgr. Gets Fortune

Denver, Nov. 25.

Notice has been posted backstage at the Broadway theatre that the Oberfelder stock company is running from week to week. If business does not improve the theatre will be dark before Christmas.

The Co. has had one good week since it opened Oct. 11.

At a meeting with the manager, the actors said they were willing to do anything in reason to keep the company going. The Co. now on the coast giving "New Moon," with Perry Askin, booked for the Broadway two weeks starting Dec. 29.

If this stock company passes out Denver probably will be without stage productions all winter. Alice Brady took the femme lead for three weeks and Mitzi is the lead at present.

Arthur M. Oberfelder, manager Broadway troupe, is one of eight to share in the $250,000 estate of his father, Judge Joseph Oberfelder.

Another Westwood Try

Dramatic stock again supplants pictures at the Westwood, Westwood, N. J., next week (1) with house operating the stock.

Company includes Frank Bell, Elsie Leininger, Marie Kelly, Daniel Sullivan, Frank Wagner, Charles Steele, Henry Marcelle, Carolyn Klein and Marion Bollerman.

MUSICAL DIES, LIVES AGAIN, BUT AS REVUE

"Pajama Lady," formerly out as a musical, is being converted into a revue.

The conversion has caused somewhat of a mix up between George W. Lederer and Equity which has been finally ironed out through Lederer agreeing to stay shut on the piece for the required eight weeks as required by Equity on abandoned productions.

With the change of type of show several members of the former cast holding run of play contracts will be dropped because of being unsuitable for the revue idea.

Shuberts did a similar stunt last season with "Dear Love," an operetta which didn't look good to them after the tryout and was later converted into "Artists and Models." Several of the let-outs who had held contracts for the operetta version of the piece filed breach of contract charges at Equity, but lost out when the arbitrators upheld the Shuberts in their claim that "Artists and Models" was an entirely new show, merely using some of the music from the former operetta.

5 Shows Going Out

Two of Broadway's new shows closed suddenly last week. Two repeats are having this week and at least one additional closing is probable.

"The Tyrant" was taken off last Saturday at the Longacre. Presented by Charles L. Wagner. Bad notices and the same sort of business. Week and a half.

THE TYRANT

Opened Nov. 12. "Tediously frescoed," Atkinson (Times) called it. "Badly written and badly played" thought Brown (Post). "Variety" (Ibee): "Chances to land very slim."

"Made in France" an independent, stopped Tuesday night last week at the Cort. Star (Lya de Putti) refused to continue. Hopeless business. Played a week and a half.

MADE IN FRANCE

Opened Nov. 11. "Drives them back to the movies for their entertainment," Mantle (News). "There is something wrong with a system of journalism that wastes space in reporting so petty an incident," moaned Hammond (Her-Trib). Winchell (Mirror) said: "List it among the also-rans."

"Uncle Vanya," which came back for a repeat at the Biltmore, stops this week. "Bird in Hand" tried the same stunt, also closing, at the 49th Street. "As Good As New" may move from the Times Square to the Cort.

Belasco Better

David Belasco was reported out of danger early this week. Ill of penumonia he passed the crisis last Friday. Mr. Belasco is still under strict doctor's orders and visitors are denied.

Because of the illness the veteran producer was prevented from being at the premiere of "Tonight or Never." First time he missed one of his openings.

Left-at-Post Claim

Wallace Ford has filed claim for two weeks' salary against the Philadelphia Theatre Guild, producers of "Lysistrata."

Ford claims to have been engaged for the Chicago company of "Lysistrata," but was not called when the piece went into rehearsal and claims he is entitled to two weeks' salary.

The matter will go to arbitration on the Guild's application.

D. D's New Mag

Change by Doubleday-Doran reported gradually relinquishing its magazine properties to concentrate on the book field. With only "West" and "Short Stories" remaining in its possession, after having disposed of the "Bookman" and a number of others, Doubleday-Doran will not only hold on to these two, but is placing a new mag on the stands.

New one is called "Star Magazine," and intended as a sort of cheaper edition of "Short Stories."

FUTURE PLAYS

Epitaph!

A cloak and suiter who liked to date checks ahead, died. They say on his tombstone was placed the legend:

"Here lies Jake Ginsberg, who died Dec. 15, as of May 1."

ANN HARDING'S $20,000

Ann Harding's $20,000 Bonus From Pathe—New Option Means $2,000 Weekly

Hollywood, Nov. 25.

Under her original contract as renewed on option with Pathe going into effect Jan. 1, Ann Harding will get $2,000 weekly for 40 weeks.

She started at $1,500. The contract is a joint affair and includes an engagement for Harry Bannister, Miss Harding's husband, for a similar period, at $1,000 per week.

A further option carries a boost to $2,500 for Miss Harding in the second year and $1,250 for Bannister during that time.

Last week Pathe handed Miss Harding a check for $20,000, the difference between her current salary and the price paid by First National for her services in "Girl of the Golden West." The studio gave this in the form of a bonus, although not committed to do so by contract.

Cohan in Buffalo

Buffalo, Nov. 25.

George M. Cohan is playing Buffalo for the first time in 10 years, having opened at Erlanger's Monday in "The Tavern."

It is expected the attraction will better $19,000 on the week. The prediction is based on the advance sale of $6,500 up to last Friday night. The house figures the gross to be three times the advance amount.

Woolsey-Lilley Musical Opening in Atlantic City

"Of All Things," musical by Robert Woolsey and E. C. Lilley, opens Dec. 8 at the Apollo, Atlantic City. "Things" will road show it until Christmas and open on Broadway Dec. 24. Aranze Productions, new, producing.

Cast includes Jack Hazzard, Nell Roy, Frances Halliday, Nat Davis, Franklin Fox, Billy Taft, Harry Radcliff and Virginia Marvin. Frank McCoy staging, Bunny Weldon directing the dances.

McCoy will stage "The Gang's All Here," Ted Healy musical, for Green and Gensler, after the Aranze show.

Rossnagle's New Job

Chicago, Nov. 25.

Harry Rossnagle, manager of the Harris theatre, has been placed in charge of the Shubert party-ticket sale bureau, replacing Dorothy Gardner. Rossnagle is in the spot because the Dramatic League moves from the Princess into the Harris the end of this month, with Frederick Dongahey managing the house and company.

Jim Sheehan, former treasurer of the Harris, takes over the managerial reins of the Princess after the Dramatic League leaves. "The Last Mile" will go from the Harris to the Princess as a cut-rate attraction.

Hassard Short's Contract

Erlanger's have handed Hassard Short a term contract to direct the Erlanger backed musicals Max Gordon is producing.

List includes the musical starring Al Jolson and a comedy by Howard Dietz that Gordon will later present.

Short is now in Europe with Max Gordon.

COLORED SHOW EAST?

Hollywood, Nov. 25.

"Jazztown Frolics," original colored musical, written by Walter Brooks and Luther Yantis, may see production in New York next year.

Brooks has discarded the idea of putting the show on locally and is leaving for the east next week, taking the script with him.

"Maybe She Will," musical which folded after tryout last month, has been taken over by Ellwood Productions, to be sent out again. Opens in Philadelphia Dec. 8.

"The Deserted Village," operetta lampooning Greenwich Village, will succeed "Bare Facts" at the Triangle, Greenwich Village, New York, next month. "Bare Facts" has bettered over a year's run at the bandbox cellerette playhouse.

"The Claim" has gone into rehearsal with James Brennan producing. Opens Dec. 8 at Altoona, Pa. Edna Lawrence, Jack Eugene, Wilfred Neville, Jane Berry, Florence Gaston, Wilbur Lorraine, Martha Brown, Lester Reid and others in company.

"A Woman for Cain," by Bryce Oliver, newspaper reporter, will be directed by George Greenberg, Charles Braunhut, producing. Braunhut is a lawyer and has been interested in a number of shows.

"The Real McCoy," Irish play, has been taken by Samuel Lowett. Arthur Sinclair tentatively listed for the lead.

"One Can't Marry a Poor Girl," Dutch play by Istvan Zagor, has been taken by Alexander McKaig.

Opening of "Ballyhoo," starring W. C. Fields, due in Philadelphia this week, has been postponed.

Harry Ruskin will fix up weaknesses in the second act.

"Pagan Love," which tried out earlier in season under other managerial auspices has been taken over by Wilkens Productions, Inc., and will be sent out again next month.

Cast includes Myrtle Cox, Paul Bergen, Jerry Shaw, Evelyn Rushmore, Frank Maitland, Marion Summers, Peggy Mayo, Charles Farwell, Lucilla Graham, Robert Wagner, Harry McGann, William Murray, Jack Tait and John Kelly.

"In the Meantime," by Clare and Paul Sifton, has gone into rehearsal for the Theatre Guild. It opens at Ford's Baltimore, Dec. 1 preliminary to New York. Cast includes Linda Watkins, Glenn Anders, Frederick Perry, Josephine Hull, Harriet MacGibbon, Harold Vermilyea, Francis Pierlot, Maude Allen, Jack LaRue, Royal Tracy, Clifford Odetts and others. Philip Moeller directing.

"Forgotten Sweethearts," South Sea drama by Margaret Finch, goes into rehearsal next week with Jack Bannon as producer. Cast includes Evelyn Charles, Frank Harrington, James O'Conner, Thomas Flynn, Joseph Harvey, May Rutledge, Jeanette McLaughlin, Frances Homier and Allen Ross.

"Window Shoppers," farce by Thomas Burke, is in rehearsal, with Clark and Adams as producers. The piece opens in Brooklyn, Dec. 1. Cast has Harry Todd, Ernest Brown, Virginia Hudson, Mabel Trineer, Frederick Blaisdell, Claire Fowler, Edythe McClure, James Whitely, Harold Atkinson, Joseph Hodgins, Frank Mayberry and others.

"Graceful Generation," by Knowles Entriken, is next for Dwight Wiman. Production starts next week.

"Philip Comes Forth," George Kelly's latest play, has been booked into the National, Washington, for its premiere, to take place at the Wednesday matinee, Jan. 7. There will be four performances in Washington before the play opens in New York under the banner of the producers who put over "Green Pastures."

"Where There's a Will," farce by Joseph Martin, has gone into rehearsal with Martin producer. Cast has Sam Kenny, Lorretta Burke, June Hudson, Harry Madero, Charles Mahoney, Frank Dailey, Eugene Polk, Florence Steele, Helen Klein and Ruth Knebel.

"Key Largo," by Katherine Clugston, has been taken by Sidney Ross.

The Theatre Guild has completed cast for its forthcoming production of **"Green Grow the Lilacs,"** by Lynn Riggs, which opens at the Tremont, Boston, Dec. 8, and comes to New York later.

"Love Quarantine" will be the first production of Alfred Rice and George Hamer, new firm. Now casting and due for rehearsal in two weeks.

Green & Gensler have begun casting "Rock Me, Julie," non-musical.

Rehearsals of "The Veiled Lady," starring Beth Merrill and scheduled for this week, has been deferred for several weeks pending the recovery of David Belasco, producer.

"Made in Hollywood," farce by Donald Davis, goes into rehearsal next week for Brock Pemberton.

SHOESTRINGERS NEAR WASHED

Legit promoters, masquerading as producers, are apparently finished for this season. It is estimated that upwards of 20 shows are being kept off because of the difficulties involved in raising funds.

One of the champ promoters, who has scored a bad flop already this season and later announced a musical, has been unable to secure backing and the show has been tabled indef.

That playwrights are wising up to the promoters is seen by a new clause inserted in many play sales contracts, providing that should the producer present any other show before the author's, the play reverts to the writer. According to one playwright using this clause, it was done to avoid the possibility of the producer taking on another show to do, with the playwright of the new show providing backing.

One play, currently rehearsing, is known to have been backed as well as written by the playwright, who's also directing.

It is claimed that at least two dozen playwrights are in a position to back their own shows, but are meeting with refusals from rated producers, because of poorness of the plays.

To avoid ruination of the show, the playwrights are keeping away from shoestringers.

Schwab & Mandel Musical

Schwab & Mandel, musical producers who turned dramatic with "Trade Winds" by Lawrence Schwab of the producing duo, have decided not to reopen "Winds" as their next. They will instead produce a musical tentatively titled "Belles."

"Belles" is by Oscar Hammerstein, 2nd, Frank Mandel and Sigmund Romberg. S. & M. will cast around Dec. 1.

"Winds" closed Nov. 15, after a week in Philadelphia. It is being rewritten.

Grauman to Produce "Lifetime" on Coast

Sid Grauman has obtained the coast production rights to "Once in a Lifetime" from Sam Harris and will produce the comedy, which lampoons Hollywood and the picture industry, in Los Angeles early in January.

Moss Hart, who with George S. Kaufman, wrote the comedy, leaves for the coast next week to stage the play for Grauman.

Hart, in addition to directing the Coast production on the Coast by Sid Grauman, will also play the part of the playwright, created in the original New York production by Kaufman, who staged the play for Sam Harris.

Hart leaves for the Coast within the next two weeks. In addition to Grauman, Joseph Schenck and Douglas Fairbanks are said to have a piece of the Coast rights to the Sam Harris play.

Goetz' % Terms

Ray Goetz goes in Moss' Broadway with "The New Yorkers" on a percentage split.

The remodeled former Colony now seats 1,922. It cost Moss $475,000 to rebuild and equip it, including the property purchased in the rear. Nothing remains of the former Colony excepting the walls and steel work.

Original intention was to charge $27.50 a stub for the opening night of "The New Yorkers" if the show went into the Lyric. With the switch in plans to the Broadway, former film site, the premiere scale will be $16.50.

ONA MUNSON'S COAST RETURN

Hollywood, Nov. 25.

Ona Munson's first on a new six months' contract with Warners will be an other original by Rodgers and Hart.

Miss Munson arrives back here from the east late in December.

"Saps" Benefit Try Out

Hartford, Conn., Nov. 25.

"Only Saps Work" had its world premiere at the Allyn theatre here as a benefit for the American Legion. Prices were top of $2. Quite a crowd.

SOCIAL NOTE

Memorable Repartee at Drama League Tea

Chicago, Nov. 25.

Prof. Thomas H. Dickinson of Yale University, and Frederick Donaghey of the infallible memory held a debate as the chief course at Mrs. Edith Rockefeller McCormick's recent party to the Chicago Drama (pronounced dram-ah) League. Prof. Dickinson supplied the theory and Donaghey supplied the facts. Mrs. McCormick supplied the tea. The subject was "Old England Builds a New Theatre."

As a result of the clash of theorist and realist the bored but stylish membership has decided that a Drama League tea can be exciting as well as educational. It's pretty generally conceded that Fred held up Chicago's end marvelously and handed Yale some hot questions that Yale fumbled badly.

It's the first time in 20 years the Drama League ever got a thrill out of tea.

'Julie' Proceeding, With Ticket End Unsettled

"Rock Me Julie," by Kenneth Reisbeck, third of the season for Green and Gensler, goes into rehearsal Monday (1), with the ticket difficulties between Morris Green and Marcus Heiman, of the Erlanger office, in statu quo.

Green, who wishes to replace Heiman in charge of ticket distribution, is reported still obdurate, but will prepare the show, intending to either gain ticket control or present the show independently.

Cast for "Julie," still without the male lead, so far has Helen Menken, Dorothy Sands, John T. Doyle, and Herbert Yost. Robert Milton will direct.

Washington Interest in Theatre Is Reviving

Washington, Nov. 25.

Washington is witnessing a theatre "comeback." This time last year the crepe-hangers were about to decorate the legitimate houses. The past week witnessed record business. At the National, Earl Carroll's "Sketch Book" got close to $30,000. Katherine Cornell in "Dishonored Lady" captured more than $15,000, playing to two sell-out matinees. Two new shows coming in next week have the best advance sales of the season.

The Auditorium, an out-of-the-way theatre down near the Lincoln Memorial, saw Clarence Darrow draw a crowd of 6,000 with his debate against three local clergymen. The next attraction, Sousa and His Band, played to 5,000 in two concerts. Harold Phillips, former dramatic critic turned impresario, staged an old fashioned melodrama and drew well. The James Adams Floating Theatre lands at the Seventh Street Wharf Sunday night next and has an advance sale of $2,000.

Femme Lead Salvages Show Near Stranding

Spokane, Nov. 25.

After playing one week without salaries the Guild Players, at the Auditorum, were left with a dark house, no heat and no lights by D. D. Ekler, Tacoma, backer. Under the direction of Louise Miller, femme lead, the company played one performance by candle light. She then arranged for light and heat on credit.

Miss Miller is credited with keeping the house open and keeping the group of 25 in employment. Biz is picking up and looks as if the players will click for the season.

Hope Hampton's Tour

Hope Hampton and Jules Brulatour are due back from the coast the end of the week. They will spend about a month in the city and then leave for Europe, where Miss Hampton will start on a lengthy operatic tour program.

She will appear at the Covent Garden, London; Scala, Rome; Royal Opera, Milan; and Opera, Paris.

FIXING "TRADE WINDS"

"Trade Winds," produced by Schwab & Mandel has folded for repairs after one week out.

Several cast changes will be made and the piece given a fresh start next month.

'Guest Star' N. G.

"Guest star" thing is practically washed up in stock. Stock men no longer angle for expensive names to occasionally augment their companies.

Except in key cities the guest star system has proven an expensive luxury, with the visiting star seldom enhancing the weekly gross sufficiently to compensate the extra layout for services.

Some of the smaller spots tried to ape the big towns by going for the guest star stuff, but soon scrapped the arrangement.

48 CASTING AGENTS STICK FIRMLY ON LIST

Equity's proposed process of elimination on casting agents operating under Equity permits has simmered down to a semblance of the proverbial tempest in a teapot.

From all accounts the current list of 48 agents will remain intact unless some of the boys are caught chiseling.

Theatrical Artists Representatives Association, comprising a group of licensed agents, started out to clean up the agency field, but evidently got winded. The T. A. R. A. has but 18 in its membership, about one-third of the licensed agents.

Proposal to turn copper and invoke a process of elimination by watching the methods and activities of agents not within its ranks has evidently proved too arduous a task.

No additional applications for permits have been made at Equity within the past month, a harbinger that practically all the agents wanting to get in are in. Several who had been previously refused individual permits have aligned with other agencies holding permits and are splitting business with them, when any is to be had.

The current permits do not mature until next March.

Equity is of a mind that there are too many agents in the legit for the work available, but has been unable to do anything to remedy the situation. The small fry agents came under the wire when Equity had a wide open door on the situation. Once in there was no way they could be tossed except for violation of the licensing agreement.

There have been no complaints along those lines filed at Equity under the permit system.

Guest Star's Terms

Hollywood, Nov. 25.

Pauline Frederick, opens Nov. 30, guesting with McCurdy-Waller stock at the Dufwin, Portland, Ore. in "The Scarlet Woman," for one week, followed by "The Crimson Hour."

Deal guarantees her $1,000 a week and 25% over $6,000. After Thanksgiving week the Fulton, Oakland, darkens until Xmas when the three Gleasons guest star in a show.

Business Stock's 'Angel'

Hollywood, Nov. 25.

Dramatic stock continues at the Savoy in San Diego, after the local Chamber of Commerce came to the rescue and promised backing for the troupe for the next year.

Harry Leland went in this week as director, replacing Lawrence Marsh, who resigned because of illness.

Coast Needs Negroes

Los Angeles, Nov. 25.

The Civic Repertory troupe needs 60 colored actors for "Porgy" but is having great difficulty in casting the piece because of the dearth of Negro players here available for the stage.

Need is pressing since the production is due to open in January.

GIGS AND WOMEN

Hollywood, Nov. 25.

David Sturgis, American, who has lived in Paris for many years, and Maurice DeKobra, French journalist now out here, are collaborators on "Wanderlust," dealing with American women in European gigo-land.

J. Kent Thurber is trying out "Negro World" by Sturgis in the east.

Leblang Brings Western Union Into B'way's Legit Ticket Mess; More Mixed up Now Than Usual

Broadway's ticket situation simmering in a state of confusion—except to the Theatre League—was further mixed up this week when Joe Leblang announced a tie-up with Western Union. The inclusion of W. U. in the ticket picture is reported to have rather vexed the Postal Telegraph people, as well as the league. Latter has been urging Leblang to join the league in the status of a special accredited broker to handle balcony tickets.

Leblang in his central agency has been selling balcony tickets at box office price. This is aside from his main business of selling cut rates. Leblang advertised that by phoning his agency tickets would be delivered c. o. d. through Western Union. Regardless of whether one ticket or many are so ordered there will be but one charge of 50 cents for the delivery. If tickets are ordered from out of town by Western telegraph, a reply message will be wired, that to act as an order on the box office of the show desired. For that service a charge of $1 is made, regardless of the number of tickets wanted. Leblang service applies to balcony tickets only, which is not emphasized. His central agency continues to sell at not more than box office price without extra charge.

Business is not good along Broadway except for the hits. At this period (Thanksgiving) the peak of the fall season is reached, but at present it is considerably under normal and not encouraging. With general business and other conditions on the down-grade, the legit theatres are not being aided by the ticket muddle, regardless of the sincerity of the league leaders. Leblang stated that if he were not selling balcony tickets at box office price business would be worse.

No Rule

The league appears to insist that show business can be successfully conducted by rule, but observers in the know believe that is not practical. So far as Postal is concerned it is just another agency, able to sell tickets for hits, but there is no indication it can bolster legit business with other attractions. Of the ticket sales via Postal 75 to 80% have been for the hits and plenty or most of such tickets have gone to gyps, who continue to exact a "price."

The league refuses to believe that after all the number of tickets gypped ordinarily is a small percentage compared to the whole. At least one of the exclusive clubs has soured on the Postal service—its members demand front locations—and has returned to the gyps for its source of supply.

Indications now are that when the 16 accredited brokers were in the League the latter's plan had its best chance. That goes, despite the fact that they were plenty of complications. The brokers who resigned declare that the League did not attempt to fulfill its contract with them, with the result that too many leaks permitted the indie agents to operate more freely than before. In quitting from the League the brokers' resignation in explanation the withdrawal read that because of "the absolute failure on your part to correct any of the many violations by you of your part of the contract leaves us no other choice." Six of the brokers are back in the League, getting allotments along with Postal. None have a contract with the League. Any vital change in the situation must come from within the League. Several managers are reported being on the verge of walking out, but nothing has happened.

It was given out that Postal sold over 11,000 tickets last week. Actually the sales for the week were not over 6,700, it is said. The balance is explained to be advance orders for the next two weeks. The last week the 16 accredited brokers were in the League; their sales totaled 40,000 tickets, and several new hits had yet to arrive.

Not so much publicity, the dailies finding less news about the Theatre League and its doings. The agencies are all operating, those agencies not getting "regulars" buying enough for their customers.

2,000 Buys

Two shows came in last week outside League manipulation, and both are getting distribution. "Smiles," at the Ziegfeld, and "Tonight or Never," Belasco, are both made buys among the agencies not under League control, also selling liberally at the box office. Postal is said to be issuing orders on both shows when customers insist. Method is to phone the box office and get the locations, issuing an order in much the same as for League shows. Western Union's shopping service also claimed to be getting in on the ticket selling thing.

Postal sent back as many as 30 tickets for one performance of "Three's a Crowd," a smash. It was a rainy night. Inside of that is that it cannot sell locations half way back or more. Indications are the diggers refuse to accept only front locations. First week Postal got plenty of front rows but there was a switch with the brokers getting more choice tickets.

Provoking Patrons

The League and Postal in their anxiety to keep orders from diggers and so forth have worked out a system that is said to provoke customers rather than make it easier. Most of the Postal business is done by phone with the pooling office. A customer will call that agency and a ticket seller is switched on. Before a location is stated, the ticket seller takes the customer's number and calls back. The sale is then made, if the customer is satisfied with the location named. Locations are given and the tickets are either delivered or sent to the box office. That of course is in addition to sales in the agencies to customers who come personally.

The League's legal actions have not been decided one way or another. Its proposal to enjoin David Belasco never materialized, the League announcing it had temporarily withdrawn the action because of Mr. Belasco's illness. Seemed rather a mistake to make such a statement, the reaction being distinctly unfavorable to the League. Belasco had resigned from the League without comment. He found it a costly experiment and took the position that as the League was radically changed from what it was at the start, he was free to withdraw.

The restraint suit against Jack Pasternack, an independent broker, by Sam H. Harris and the league, comes up for further consideration this week. Justice Wasservogel heard the case and ordered counsel to file briefs Wednesday (26). Stanley C. Fowler was retained by some 17 brokers to aid Bernard Sandler in their interests. M. L. Malevinsky apeared to argue for Harris in the Pasternack matter. The court asked Mr. Malevinsky a pointed question—whether if he (the judge) bought tickets from Pasternack who properly stamped them, if such tickets would be refused at the door of the Music Box. There was no answer. Harris seeks to restrain any agency from reselling tickets for "Once in a Lifetime" at excess prices, the Pasternack suit being the test case.

Counsel for the indie brokers also claim that Robert S. Conklin, deputy attorney general of New York, had reported to Albany that the Theatre League is in violation of the state membership corporation statute. Mr. Conklin would not deny or affirm his opinion in the matter, saying word must come from the attorney general's office. If their is a violation the league could be ordered to dissolve and would be forced to reform as a stock corporation, the law requiring that if operating for profit. Result of the Conklin report was made in court during the Pasternack hearing.

Leblang made another gesture to attract attention to his central agency by staging a picture stune. Stars and name players from all attractions he is selling balcony tickets for, appeared and under the glare of picture arcs and sound receivers, acted as salesman for an hour. He gave 25% of the total to the city's unemployment fund.

Downtown where they buy tickets when they want and down front at any price asked, on occasion, they ask: "What is it all about?"

"DE LAW" FOLDS

"I'se De Law," all-colored show headed by Aubrey Lyles, folded following two weeks of small returns on the road.

The show went into Baltimore and it was with difficulty the company reached Newark. And there the show stopped.

Editor's Wife Injured

New Orleans, Nov. 25.

Mrs. Mel Washburn, wife of the dramatic editor of the New Orleans "Item," sustained a broken leg last Sunday (23) in a fall. She will be laid up about ten weeks.

PLAYS ON BROADWAY

SMILES

Florenz Ziegfeld musical comedy production. Marilyn Miller and Fred and Adele Astaire starred. Tom Howard, Eddie Foy, Jr., and Paul Gregory featured. Book by William Anthony McGuire; lyrics by Ring Lardner, Clifford Grey and Harold Adamson. Numbers staged by Ned Wayburn; book by Mr. McGuire. Mountings by Joseph Urban. Orchestra leader, Frank Tours. Two acts and 10 scenes. Nineteen numbers. At Ziegfeld theatre, New York, Nov. 19. $6.60 top; opening night scale up to $22.

(Order of appearance)

Holy Joe.....Tom Howard
Pierre.....Edward Raquello
Tony.....Adrian Rosley
Dick.....Paul Gregory
Madelon.....Lorraine Jaillet
First Sailor.....Gil White
Slim.....Frank Coletti
Izzy Cohen.....Pat Mann
Arline.....Arline Aber
Charline.....Charline Aber
Doughface.....Bernard Jukes
Bob Hastings.....Fred Astaire
Larry.....Larry Adler
Mackin.....Joe Lyons
Mother Jones.....Mary Collins
Smiles.....Marilyn Miller
Dot Hastings.....Adele Astaire
Lillian.....Jean Ackerman
Clara.....Clare Dodd
Mrs. Hastings, Dot's Aunt..Georgia Caine
Gilbert Stone.....Eddie Foy, Jr.
Officer Dennis O'Brien.....Harry Tighe
Sankee.....Charles Sager
Pat.....Kathryn Hereford
Chang Lang Foo.....C. Sager Czaja
Miss Parker, a Society Reporter.
Ruth Morgan
Kiki.....Hilda Moreno
Betty.....Ruth Patterson
Ann.....Katherine Burke
Mrs. Brown.....Jean Ackerman
Mr. Brown.....Gil White
Mr. Green.....Louis Delgardo

A GROUP OF GLORIFIED GIRLS

The Misses Pirko Alquist, Virginia Bruce, Betty Dumbris, Marian Dodge, Caja Eric, Georgia Ellis, Marcel Edwards, Dorothy Flood, Maurine Holmes, Meredith Howard, Neva Lynn, Marjorie LaVoe, Rose Mariella, Christine Maple, Peggy Peacock, Blanche Satchel, Helen Walsh, Gertrude Dahl.

Scenery and properties by T. B. McDonald Construction Company. Chinese Ballet and Principals by Eaves, Schneider & Blythe. Chinese Finale costumes by Eaves. "Clever, These Chinese" costumes by Brooks Costume Company. Principals and showgirls' evening gowns in Paris scene by Bonwit Teller. Paris dancing gowns by Lucille staff. Black wedding gowns by Mme. Frances. Miss Miller's modern gowns by Hattie Carnegie. Bar scene by Eaves, Schneider & Blythe. Material executed by Coudurier Fructus and Descher, Bianchinni, Ducharne, B. Altman, Lord and Taylor, McGinnes and Thomas. Balance of costumes by Eaves, Schneider and Blythe. Men's dress clothes by Finchley. Shoes by I. Miller. Miss Miller's shoes by Edward Cohen. Hosiery by Nat Lewis. Mr. Astaire's hats by John Cavanaugh. Ermine coat worn by Miss Astaire by H. Jaeckel & Sons. Evening gowns for show girls by Dressmaking Department, Bonwit Teller. Embroidery by Verger, Marie Christine, Schreiber, Ulrich, Sterling. Hats for Dock Scene and Opening Feather Dresses executed by Hylands. Suits in Dock Scene designed and executed by B. Weinstein.

Looks as though it is easier for Flo Ziegfeld to buy properties, furs and hose than it is for him to purchase comedy. List of by-credits just stuck in to let you know what the press agent of a big production must think about besides the publicity.

Zieggy didn't live up to his years'-old rep of whipping in a new show for its Broadway premiere, with "Smiles." If he can shape this one up, Zieggy will really be a wiz, for the fault is with the book all through. That may have been firstly brought about because the book had to fit three stars, with two of those brother and sister. For a light musical plot there's a job that's a headache for any writer.

It's those three stars, Marilyn Miller, Fred and Adele Astaire, who must hold up the Ziegfeld $6.60 box office for a while at least with "Smiles." No doubt they will do this. Meanwhile Zieggy will try to do what he can do.

Miss Miller has her following; she has never lost it because she has never lost that bountiful supply of s. a. that exudes from her, more so than with any other girl of stage or screen. This beautiful blonde draws and holds them, from 5th, east and west. As a Salvation Army girl at the outset of the show and later leaving the army but still a blonde, Miss Miller dances, sings and plays her way.

And that other girl, Adele Astaire, she's peaches. The Astaires have their draw, too, a big one and from the ritz set mostly. Miss Astaire deserves to rank any musical comedy comedienne; she's delicious and in this show worth her weight in radium. While Fred Astaire can dance as probably no one else ever did or will, when it comes to dancing rhythm. One who understands dancing pretty thoroughly said at the premiere:

"That Astaire boy can dance with or against rhythm, he can dance under and over it; he's rhythm itself and there's no dancer in the world who can touch him at it."

Besides Fred is doing plenty of acting here, also singing. It's likely all of the double dances he's in, with his sister or Marilyn, were routined by him.

The Miller-Astaire 3-star front is a big one for a musical comedy. To see them together is worth $6.60 to anyone who can afford to pay that much.

After that though there isn't a great deal to talk about. The book here is the alibi for everyone. Particularly may it be used by Tom Howard, principal comedian. He's got nothing and gets nothing. Paul Gregory looks, sings and acts all right, with not much to sing and less to act for. Eddie Foy, Jr., is in the same fix, just doing a stew all through, without even a chance to show off his eccentric dancing. Katheryn Hereford handles her dialog very sprightly and looks good, while Georgia Caine probably recalls many happy memories of her other days to any old timer, and the rest of the long bunch of programed principals you can have for Xmas presents.

Maybe a tune or two will come out of this large collection of numbers for the dance floors. A lyric here or there strikes one as not stereotyped. Production, of course, in the Ziegfeldian manner, and the dances by Ned Wayburn as he always did them before.

That's "Smiles," that perhaps started with too many stars. It can't be chopped in running time, for the first night the show commenced at 8:50, ending at 11:30, making the running time okay.

So it's just what? Zieggy will find out, but he'll have to hurry, for whatever it is must be remedied by the time the draw of the stars is easing off. And don't think the Ziegfeld bunch didn't know just what they had before "Smiles" opened. They are too smart about shows to kid themselves, but they opened nevertheless. Probably with that payroll you would too. *Sime.*

OH PROMISE ME

Farce in two acts. Presented at the Morosco Nov. 24 by Sam H. Harris. Written by Howard Lindsay and Bertrand Robinson. Staged by the authors.

Luther Bowen.....Donald Meek
Flo Bowen.....Eleanor Hicks
Elsie Carpenter.....Mary Philips
Connie Clark.....Eleanore Bedford
Mark Reed.....Lee Tracy
Mr. Brown.....Chester Clute
Mrs. Brown.....Rosamund Carpentier
Louise.....Jeanne Greene
Jasper B. Ogden.....Edward H. Robins
Bell Boy.....Eddie Hodge
Marshall Durant.....Frank Sylvester
Judge Hawley.....Frazer Coulter
Court Clerk.....Arthur Davies
Court Stenographer.....Jack Morgan
Court Attendant.....William Nelson
Mr. Siegel.....Harry Hornik
Henry Dietz.....Clarence Bellair
Jake Morris.....George Wilson
Foreman of Jury.....J. Francis O'Reilly

Farce as a type of play is always possible on Broadway. "Oh Promise Me" proves that much, and though it does not impress as a standout, it should do for a moderate engagement or longer.

"Oh Promise Me" is a laugh show and does not pretend to be more. Started out speedily; in fact, too fast, with the result that the latter portion of the first act dragged markedly. Last half of the show (two acts only) proved a lifesaver, mostly hokum in a courtroom, with the laugh count steady. "Irish Justice" was never funnier.

Out of town they thought the show raw, but broad-minded Broadway should not have the same viewpoint.

Connie Clark is a file clerk in the office of Jasper Ogden, wealthy fellow, who is in the habit of taking liberties with his employees. Once a month he goes to Rochester, always accompanied by a "secretary," and usually the file clerk. When they don't agree to the trip he fires them. Mark Reed, a young lawyer, who has just won a tabloid murder case, for which he got a mere hunded bucks, is out for big dough. When Connie, sweet on Mack, proposes to accept Ogden's invitation to Rochester, Reed outlines a counter plan.

The scheme is to have Ogden come to the Bowen apartment where Connie lives with her foster parents. She is in semi-undress and Ogden with his coat off, others in the scheme walk in on the couple. There is hardly enough evidence to win a breach of promise suit for $250,000, but they have to go through with the case. Otherwise it would mean perjury for Connie and the Bowens and disbarment for Reed.

Two innocent letters written to Connie by Ogden are made to seem important. The old boy is a vegetarian and two vegetables are made to mean "with all my love" and "intimate relations." That is worked out amusingly in the trial scene and so is the examination of the witnesses.

The verdict is for the conspirators and for the full amount. While that may seem a triumph for blackmailers, from an audience standpoint the rich man might not have been guilty in this case, but he had been in others. There is a scene in a Connecticut hotel. Why is not explained, for it is a New York matter. The name of Walter Winchell is rung in. Only room left in the hotel is being reserved for him. The "Graphic" is mentioned for gag purposes.

Lee Tracey, who won attention in "Broadway" and again clicked in "The Front Page," is the main force in "Oh Promise Me." He plays Mark Reed, young lawyer who takes a chance. Especially in the trial room scene did Tracey come through and the giggles followed one another.

The presence of Frazer Coulter on the bench as the venerable judge gave the trial scene a touch of authenticity that contrasted with the legal nonsense. Donald Meek is a former drummer in a band, Elsie's foster father Luther Bowen. He is down so low in funds that the household had to give up drinking.

Mary Philips is a peeved divorcee without the chance at wisecracking, but excellent nevertheless. She crosses the plotters and divulges the frame-up on the witness stand. Eleanore Bedford, pert little redhead, is Connie, and she plays rather well. Jeanne Greene has a small part, that of Elsie, who had made the trip to Rochester with Ogden. She got sore because she was fired soon afterwards—and she declares she could mention all the members of a three-man-firm she could sue, if she had the evidence. Edward H. Robbins, a fine choice as the philandering but outraged Ogden, a Daddy Browning type.

"Oh Promise Me" is diverting, and though it will likely arouse a difference of opinion, looks like a money show. *Ibee.*

THE VINEGAR TREE

Drama in three acts and three scenes by Paul Osborn. Presented at the Playhouse Nov. 19 by Dwight Deere Wiman. Staged by Winchell Smith.

Max Lawrence.....Warren William
Augustus Merrick.....H. Reeves-Smith
Winifred Mansfield.....Katherine Wilson
Louis.....Walter Colligan
Laura Merrick.....Mary Boland
Leone Merrick.....Helen Brooks
Geoffry Cole.....Allen Vincent

Breaking a mistaken identity angle on a lover at the final curtain clinches a smart b. o. hangover for this piece unless its ultra sophistication and lack of action causes a curve, and the title an unsolved mystery. The finish is a new twist and a laugh. It provides audience reason for nonsensical behavior of certain characters on a detour of love. When the neurotical country matron discovers she has confessed a girlhood indiscretion and on the make to revive that maidenhood thrill with the same bird, only to find she had the wrong fellow. First-night audience went big for it. There's high-gaited laughter from start to finish. Despite this, the final laugh was needed. It makes up for lack of action to an extent. Mostly dialog that's deliberately clever and also unwittingly funny according to characters well created. In capable hands and given full play by them.

Mary Boland trumps handsomely as the matron with an inverted sense of culture. Without her personality the character hardly would have appeared that dumb.

It looks from this that Broadway is beginning to sell sex with laughs. This isn't the first play that way. At least two others are current. If the sex angle is bothering the present era it will be cured or killed by the theatre. When the theatre reaches out for laughs with which to b. o. sex, then the sex angle must be waning.

In the first act, when the college kid returns from school with a heartache for the young pup who wouldn't ask her to marry him because she knows so little about the passion play, and she begins babbling about virginity and sex, it's almost resentfully ridiculous. As the laughs weave in and out, however, the sex angle more and more becomes incidental to the laughter, and begins to thin until almost unnoticeable.

In the tete-a-tete between the girl and the artist in the second act, this is clearly perceptible. The girl is attempting a come-on on the frank with the bird, but the humor of the situation overtakes the seriousness.

Through it all, however, save for action, the author has kept dramatic values in line. In the after-dinner scene, when every character of the play gets a different mood, all are on the stage and carrying off those attitudes to be felt from behind the pit. There's the unwittingly dumb matron wisecracking on the wing, the crabby husband doing his monoverbal talks, the pup, the daughter aiming to make him jealous, and the aunt watching everybody.

There's an attractive set of a terrace for the third act, and audience reaction is considered by making the act short.

Cast good all the way, with H. Reeves-Smith, as the husband crackling second to Miss Boland. Helen Brooks, as the daughter, is worth mentioning.

AN AFFAIR OF STATE

Comedy in three acts. Presented by Benjamin David. Written by Robert L. Buckner. Staged by Moffat Johnston. At the Broadhurst Nov. 19. $3 top.

Josef.....Dennis Gurney
Nikola.....Leonard Carey
Otto.....Wilfrid Seagram
Alexa.....Florence Eldridge
Von Platz.....Moffat Johnston
Aunt Augusta.....Jessie Busley
Bergdorf.....A. Trevor Bland
Eric.....Clifford McLaglen
Fritz.....Edward Leiter
Hilda.....Margaret Mullen

Had "An Affair of State" been done as satire rather than straight comedy it might have been one of those sudden successes that put lure into the game of producing. It has its moments, but the laugh count is skimpy, and a limited stay on Broadway is indicated.

Benjamin David makes a promising New York debut with "Affair of State," and Robert L. Buckner, the

(Continued on page 62)

OUT-OF-TOWN REVIEWS

THIS IS NEW YORK

Providence, Nov. 20.

Comedy-drama in three acts by Robert E. Sherwood. Produced by Arthur Hopkins at the Providence Opera House, week Nov. 17.

Waiter.....Bruno Wick
Mrs. Krull.....Virginia Howell
Senator Harvey L. Krull.Robert T. Haines
Hauser.....Sam Wren
Emma Krull.....Lois Moran
Mr. Murchard.....Allen Atwell
Joseph Greham, Jr.....Geoffrey Kerr
Lucille.....Henrietta Ravenell
Phyllis Adrain.....Audray Dale
Harry Glassman.....Robert Barrat
Jean Doran.....Ruth Hammond
Babe Savito.....Murray Alper
Sheila Lavery.....Lota Bonner
Judge Gohagan.....Raymond Bramley
Milt Fleisler.....William T. Carpenter
Pete.....Frank Layton
Conway.....Thaddeus Clancy
Elevator Boy.....Boris Nicholai
Kavanaugh.....Tom Fadden
Sztineck.....Martin Noble
Reporter.....Charles A. Richards
Cameraman.....W. W. Watson

With a second act nothing short of startling and filled with sparkling lines put over by an excellent cast, "This Is New York" ought to be sure-fire for Broadway. Sherwood has made a new and sprightly play in this story of an engaging young man who has fallen in love with a charming young miss, the daughter of a hard-boiled politician.

It is strikingly different from other plays from his pen, such as "The Road to Rome" and other prolific efforts. Sherwood's latest effort is dressed in the habiliments of ultra-modernism and is pleasing, spiced with merriment and happy badinage.

Lois Moran is delightful as the beautiful daughter of Senator Krull. Miss Moran seems devoid of affectation and quite certain of herself.

The adroit Geoffrey Kerr adds much to the brilliance of the play. The Senator Krull of Robert T. Haines is excellent, as is Robert Barrat's big-time racketeer.

The action begins with a rush when the pompous Senator learns his daughter is about to be married to a young New Yorker, who appears to be quite a likeable chap, despite his muddles and mistresses. A former playgirl of his is seeking $100,000 heartbalm.

While the Senator over the radio tells the people of South Dakota why he should be re-elected, things begin to happen. There is a raid in which the daughter of the Senator has fallen plumb through attempting to reason with the playgirl.

Until the third act the play is filled with situations that spell action and diversion. If there were a prize given for second acts, this play should have it. *Marcello.*

AS YOU DESIRE ME

Washington, Nov. 25.

Moto.....Goo Chong
Mop.....Mary Miner
Carl Salter.....Charles Dalton
The Unknown One.....Judith Anderson
First Youth.....Maurice Ramon
Second Youth.....Hugh Cairns, Jr.
Boffi.....Jose Ruben
Hall Man.....John O'Meara
Lena.....Vera G. Hurst
Salesio.....Philip Leigh
Bruno Pieri.....Charles Trowbridge
Maid.....Charlotte Orr
Inez.....Katherine Warren
Masperi.....Mortimer H. Weldon
Another Woman.....Amy Jonap
Doctor.....John O'Meara
Nurse.....Elizabeth Johnson

Deep down under the skin of "As You Desire Me," the latest importation from the Pirandello Workshops, there is drama—and marvelous drama, at that, but it has yet to come to the surface, even with Judith Anderson wrenching at its boot-straps.

In the American premiere, at the Belasco last night, this version by Dmitri Ostrov, something evidently was left on the other side of the ocean. Certainly Luigi Pirandello's play, in its native language, could not possibly have been so long drawn out; so loosely constructed; so devoid of saving graces.

Pirandello's theme dabbles with a great idea—a woman in search of her soul. By the time she finds it nobody cares. At least it was that way on the opening night, which means that a lot of thorns will have to be lifted from the road leading to the Holy Grail. Otherwise, audiences will become figidity, begin fighting their fay to the exits in search of air. The play is depressing. It should not be.

The story is one of mistaken identity. A drunken cabaret song and dance girl comes home, in the early morning hours, to her overstuffed lover who awaits her with a gun in his hand. At her heels is a pack of night club hounds singing hell-alulah and longing for champagne. On the tail end of the crowd is a mysterious man who thinks he recognizes in the woman a lady of 10 years before, a member of the aristocracy who disappeared after the Huzzars had occupied her villa during the war. An artist, this man had painted the lady's picture. So when he insists that the long lost has been found, that the woman before him is the wife of an old friend, the girl gladly goes with him. She has good reason to make the departure, for the lover in his wrath turns the gun on her, fires, but misses—and then wounds himself. Her real reason, though, is the offer of an outlet from sordid surroundings, and established in the villa she really becomes the lost Lucia.

It takes mighty acting to put this thought over. In spots it is done admirably by Miss Anderson. There is more to the story than here outlined, probably too much more. The plot is bedevilled with pitfalls. There is a husband to be convinced and who after being convinced is unconvinced; a birth-mark that adds to the confusion, no one remembers whether it was a cross or a star, on the lady's breast. There is a lawsuit entering the case. If the girl is Lucia the husband holds the villa—which makes her figure him out as a schemer on his own account.

It's all jumbled at times, and for no reason at all. Then, to make matters worse, the villain—who is the old discarded lover, well recovered from his self-inflicted wound—comes out to the villa with a doctor, a nurse and a demented woman who keeps calling for someone named Lena, who raised the real Lucia. Here is defeat, but triumph still remains for the cabaret singer who has finally found her soul. She is, to her own satisfaction, Lucia, a grand person, one exalted after a dive in an abyss.

Since the play is a profound study in psychology it may be that the adapters and the players themselves, not to mention the director, take it all too seriously. Because of this there is not one moment of relaxation, one natural laugh, one sparkle of comedy, only titters at the wrong moment. That seems too bad, too, since there is merit in the play; drama buried beneath debris.

The play was staged by Lawrence Marston. It was to have had an early hearing at Princeton University Saturday night, but Washington got the full dress rehearsal, which means there are better nights to come, after the man with the blue pencil goes to work seriously.

The drama is there, but where is it? It becomes pretty thin after the second act. *Daly.*

THE LOTTERY

Atlantic City, Nov. 25.

Sympathetic treatment of the delusion of youth is contained in "The Lottery," the new play at the Apollo this week. It is adapted by S. K. Lauren from the Hungarian of Sigmund Moricz, who punctures the illusion that childhood views life falsely, and only maturity, which comes with the adult years, can distinguish between right and wrong.

It is a play with an idea, a lovely spirit and a subtle tragic note running through it. There is also an indictment of European private schools with enough veracity to awaken the belief that the author has had first-hand knowledge. Though the subject clamored for ventilation and discussion in the open, however, in his effective attack he loads the scales. There are some very fine moments, but the intervals between these do not reach the same level, which leads to the suspicion that the play may have suffered in translation.

The playwright uses the Hungarian lottery as the means by which he tears the veil from the eyes of childhood's dream. A poor but prize student in a private school is permitted to read each evening to a blind man who all his life has gambled with a ticket of chance. His winning ticket is stealthily exchanged by a monitor and older boy, whom the younger believes to be his best friend. The monitor cashes the ticket to elope with the daughter of a prominent but impoverished noble family, a girl whom the student also loves. The runaway pair are arrested and the girl forces her lover to confess, but not before the boy has been tried and found guilty of conspiracy by the faculty, which, it seems, has jurisdiction of its own in these matters.

The play has the advantage of being admirably acted, particularly by Junior Durkin, in the chief role; Augustin Duncan as the blind man, A. D. Fuller Mellish as an ancient professor who realizes that the boy's illusion is his delusion.

"The Lottery" is in three acts, the first a classroom scene that requires about 25 youngsters. Give it a lighter, defter touch for contrast to its more serious moments and it should provide a thoughtful evening in the theatre. *Wyndham.*

UN AMI D'ARGENTINE

("A Friend from Argentina")

Paris, Nov. 7.

Play, due to the collaboration of Tristan Bernard, very popular humorist and playwright, and Max Maurey, also manager of the Theatre des Varieties, was expected to be a tremendous hit. It has only the thinnest of plots. That it has been nicely received is due to appreci-

(Continued on page 62)

11 CHI. SHOWS MAKING A LIVING

Chicago, Nov. 25.

Flock of 13 tenants, now on hand, seem content with the town's treatment and all but the "Cradle Call," a newcomer, and "House of Fear," which has had 13 weeks, are digging in for a battle with the holiday season. Studebaker and Cort, latter of which has not relit this year, are the only two houses now dark. No date for relighting.

"Sons o' Guns," after a slow getaway, is now leading with around $23,000, which, according to advance sale and football devotees' demand, will continue to keep out in front for at least two more weeks. "Sweet Adeline" is trailing a close second.

Estimates for Last Week

"A Month in the Country," Blackstone (1st week) (D-1,219-$3). Third offering of the Guild, with Nazimova as the name. Following "Garrick Gaieties," it got around $13,000. Usual here.

"Cradle Call," Selwyn (2d week) (C-1,086-$3). Unfavorable newspaper reviews will close this trick Nov. 29, with "Dracula" to open the 30th for a three weeks' stay. Got around $6,000.

"Death Takes a Holiday," Princess (3d week) (D-958-$3). Moved into Harris Sunday, where it will finish out the regular month's engagement. Like the rest of the dramas in town this one crept up; $12,000.

"House of Fear" Playhouse (13th week) (D-603-$2.50). Cut rates have kept this economical piece paying salaries for a longer term than was originally looked for. Leaves in another week, with nothing in prospect for house.

"Last Mile," Harris (2d week) (D-1,084-$3). Moves into the Princess to make room for the Drama League which takes over the Harris for the balance of the season. Reported bettering $10,000.

"Lysistrata," Majestic (2d week) (D-1,997-$3.50). Word of mouth advertising is carrying the receipts upward. Begins to look like a permanent winter guest with every morning's mail bringing ticket orders from out of town. New country advertising program under way. Capacity and $3.85 permits over $20,000.

"Mendel, Inc.," Adelphi (3d week) (C-1,110-$2.50). Doing very good at $15,000, well liked for parties. Ralph Kettering denies house will go to Shuberts. Present Woods arrangement not to be disturbed.

"Old Rascal," Garrick (2d week) (D-1,276-$3). First week was taken with parties of Hodge-ites, who went to see one of Chicago's favorite actors. Got close to $12,000. Substantial.

"Sons o' Guns," Grand (3d week) (M-1,200-$4). Catching on with Richman's performance commended. Reached $23,000.

"Sweet Adeline," Illinois (5th week) (M-1,500-$3.85). Back above $20,000, which has varied little since the piece opened. Two more weeks here, then one in Pittsburgh, with a layoff of a week before Christmas.

"Subway Express," Erlanger (1st week) (D-1,319-$3). Good newspaper notices, cut rated from start making $10,000, eminently okay.

"Three Little Girls," Great Northern (8th week) (O-1,365-$3.85). Got $15,000, an increase over last week. No Sunday performance, but still considered strong enough to linger awhile.

"Young Sinners," Apollo (8th week) (CD-1,443-$3). Coming back strongly after spotty career. Growing as a flapper draw and may develop as a sticker.

Three Mats a Week in Hub Helps 'Merchant'

Boston, Nov. 25.

Maurice Moscovitch in "The Merchant of Venice," at the Tremont, is in his third week, with biz picking up, due to an added matinee for students and the dropping of Monday night show.

The Wilbur is keeping "Street Scene" for its fourth week with good figures, although last week was lower than the first two weeks.

Estimates for Last Week

"The Blue Ghost"—Majestic (2d week). Biz poor at $8,000. Here for third week.

"Merchant of Venice"—Tremont (2d week). Gross of $14,500 better. New policy of added matinee, making three a week.

"Michael and Mary"—Plymouth (3d week). Biz better at $13,000.

"Street Scene"—Wilbur (2d week). Slipped a little to $16,500. Still here.

"Street Singer"—Shubert. Opened Monday.

Bainbridge Stock in Seattle to Continue

Seattle, Nov. 25.

Bainbridge Players closed at the Metropolitan, after a month's run to fair intake. However, expenses were high, and there was a loss, in spite of grosses around $4,000 to $5,000 per week. The Co. is remaining in town and will be housed at the Moore.

Higher price seats sold fairly well but the mob didn't come for the flock of 50- and 75-centers. With December coming on, outlook not alluring and again Seattle backs up on drama.

"The New Moon" in for week at Moore, got fair biz. First in many a moon for Seattle.

Estimates for Last Week

Metropolitan (Erlanger) (1,450; 25-$1)—"Craig's Wife" (Bainbridge Players). Club nights helped closing week for stock. Co. transfers to Moore theatre (old President, Duffy house), local business men backing it.

Moore (Erlanger) (2,000; $1-$2.50)—"The New Moon," presented by Lillian Albertson. Biz below "The Desert Song," which clicked over $50,000 in two weeks. "Moon" in for week and good for around $16,000.

ONLY 5 SHOWS, ALL L. A. FLIVS.

Los Angeles, Nov. 25.

Just another week. Legits got about eating money and no more. In spite of there being only five legit houses open, the good ol' public stayed at home despite plenty of cool weather, which should help the theatre trade.

"Parlor, Bedroom and Bath," at the El Capitan, closed a nine weeks' run to $4,000. Charlotte Greenwood, star of the piece, is credited with the long stay and good profit. Piece holds the record run for the town this year with the exception of "She Couldn't Say No," also a Greenwood show, which lasted 14 weeks.

"Bird of Flame" at the Belasco dropped to $9,500 on its second week. Local stage has had about eight of these South Sea things during the present season and they are getting to be tough to draw.

At the Hollywood Playhouse, "Mister Antonio," with Leo Carillo, did only average business at $5,600 on its third week. However, this is better than the house has done for the past four months.

The Civic Repertory at the Music Box got $4,500 with "Apple Cart" on its third and last week. Rep hopes to get by this season with plays of this class, but unless the sponsors come around in large lots, it looks like tough sledding. "The Infinite Shoeblack" opened Sunday (23).

"The Blue Bottle," mystery thriller, did an average week at the Vine St. with a take of $4,000. House may go to Radio as its experimental theatre after this run.

Estimates for Last Week

"The Bird of Flame" (Belasco, 2d week). Below average at $9,500. Locals are off the tropics.

"Parlor, Bedroom and Bath" (El Capitan, 9th and final week). Folded to $4,000 after a profitable run. "Michael and Mary" opened Sunday (23).

"Mister Antonio" (Hollywood, 3d week). $5,600 thanks to Leo Carillo draw, plus a strong bally in the papers and radio.

"Apple Cart" (Music Box-Civic Rep., 3d and final week). Just average at $4,500. "Infinite Shoeblack" opened Sunday (23).

"Green Bottle" (Vine Street, 2d week). Not much more than the nut at $4,000.

Pittsburgh Figures

Pittsburgh, Nov. 25.

Belasco's "It's a Wise Child" the big noise here last week, comedy getting around $17,000 at Nixon. Critics called it best piece of humor to play here this season, and that included "Strictly Dishonorable."

"Street Scene" held up nicely in second week at Alvin, surprising in view of the fact that this is a one-week stand at best. Pulitzer Prize play caught about $12,200 in final six days which, added to $19,000 in first week, gives house a profitable fortnight.

South Buy "Interlude"

New Orleans, Nov. 25.

The Theatre Guild's road company of "Strange Interlude" has been doing good business in South. In six shows in Atlanta, "Interlude" grossed $12,000 and $9,000 in four shows at Birmingham.

At the Tulane in New Orleans this week, the O'Neill drama looks like about $18,000.

UNABLE TO POST BOND

James Bailey Obliged to Abandon "Too Many Crooks"

"Too Many Crooks" folded in rehearsal last week when James Bailey, author-producer, was unable to post salary security at Equity.

The company was in on a percentage arrangement with a minimum salary guarantee. Equity demanded that Bailey guarantee the cast on the minimum sum.

PHILLY'S GOOD GROSSES WITH 5 HOUSES OPEN

Philadelphia, Nov. 25.

Business continued good in Philly's legit houses last week. It was 100% profitable in the five houses open. The first time such a thing has happened this season.

The leader of the week was "The New Yorkers," musical, at the Chestnut, a snappy $33,000 at $4.40 top. That figure wouldn't let the show out with profit. New second act went in at the end of the week, but it was agreed, if anything, it was weaker than before.

Other musical, "Simple Simon," got $24,000 in its 3d and final week. "Berkeley Square" led the dramatics with a fine $16,000 for its 3d and final week at the Forrest. "First Mrs. Fraser," in 3d week at the Walnut, got about $11,000, about $1,500 off, but satisfactory.

This week is busiest of local season with no less than six openings. Four Monday were "Dishonored Lady" at Forrest, "Sketch Book" at Shubert, "Wife's Away" at Garrick, and "It's a Wise Child" at the Broad. Tonight, new Shubert operetta, "Arms and the Maid" at the Chestnut, and Hammerstein's last musical, "Ballyhoo," at the Erlanger.

Cutting down on legit houses here appears to have had beneficial effect on business already.

Estimates for Last Week

"Wise Child" (Broad, 1st week)—Fairly good advance. One of two shows in town giving three matinees this week.

"Arms and the Maid" (Chestnut, 1st week)—Operetta opens tonight.

"Dishonored Lady" (Forrest, 1st week)—In for two weeks.

"The Wife's Away" (Garrick, 1st week)—In for fortnight.

"Sketch Book" (Shubert, 1st week)—In for three weeks at unusual $3 top; advance good.

"First Mrs. Fraser" (Walnut, 4th week)—Around $11,00 in last week.

Frisco Grosses

San Francisco, Nov. 25.

"Spring in Paris," the Viennese operetta having its American premiere at the Curran, in its third week held up profitable pace, the takings dropping but slightly. Got around $15,500.

Mrs. Patrick Campbell in "Ghosts" at Erlanger's Columbia drew fair clientele, chiefly limousine trade with matinees especially heavy. At $10,000 claimed better than looked for.

"Stepping Sisters" at Alcazar in third week drew around $6,000 and President with "Dracula," also third stanza got close $6,500.

Tivoli, recently opened with dramatic production, "Ladies of the Evening," in second week, slipped some, but takings of $4,000 encouraging for new venture.

Geary, dark last week, reopens Monday with Shaw's "The Apple Cart."

Latta Sentence Stands

Syracuse, N. Y., Nov. 25.

Unanimously affirming the conviction of Garland L. Latta, former theatrical "angel" and broker, who is serving a two to four year term in Auburn State Prison, the Appellate Division handed down an opinion. Application to carry the case to the Court of Appeals will probably be made by Latta's counsel in continuing the battle in behalf of the erstwhile backer of the Empire, Syracuse and Brighton theatres.

Latta was convicted last June of grand larceny, for misappropriating $633 paid for securities by Herman Miller of this city.

AHEAD AND BACK

Jay Griffith, ahead "Cradle Call," road.

George Haight has been appointed gen. mgr. for Herman Shumlin, producer of "The Last Mile" and "Grand Hotel."

Thanksgiving Week Without High Hopes for B'way—20 Dark Houses

It is Thanksgiving week with Broadway's fall period not expecting to clean up. It is the general trend and the muddled ticket matter rather than the shows, because the hits are getting plenty. There are 20 dark legit theatres this week.

The shifting in ticket prices continues. "So This is Paris" promptly lopped off $1.10, but real trade at the Shubert is doubtful. "Vanities," which had lowered from $6.60 to $4.40, went to $5.50 for the front rows. "The New Yorkers" attracted attention by announcing a $3 balcony scale at the Broadway (formerly Colony), with a $5.50 lower floor.

Four money shows were among last week's arrivals, with "Smiles" at the Ziegfeld the new leader of the list at better than $50,000. Notices not so hot and not actual capacity. "Tonight or Never" at the Belasco started off like a winner with $16,000 initial gross in seven performances. Both shows are "buys" and not in the Theatre League. "Vinegar Tree" is regarded a sure thing at the Playhouse; opened late in the week with big trade thereafter. "Art and Mrs. Bottle" got $12,000 at Maxine Elliott's in seven times and is expected to click.

The new non-musical leader is "Grand Hotel," which grossed $27,400, its first full week at the National. "Once in a Lifetime" retains its $23,000 pace and tops the comedies; "Greeks Had a Word for It" running next at better than $20,000.

In and Out

"The Tyrant" closed at the Longacre last Saturday. "Made in France" flopped out of the Cort earlier last week. "Uncle Vanya" and "Bird in Hand," repeats, darken the Biltmore and 49th Street this Saturday.

Due in next week: "A Kiss of Importance," Fulton; "The Merchant of Venice" in modern dress (Maurice Moscovitch), Times Square; "As Good as New" moving to the Cort; "Overture," Longacre; "The New Yorkers," Broadway, and "Alison's House," 14th Street.

Estimates for Last Week

"An Affair of State," Broadhurst (2d week) (C-1,118-$3). Opened middle of last week; several notices good, others mild with same for business.

"As Good as New," Times Square (4th week) (C-1,057-$3.85). Moves to Cort; extra advs indicates management's confidence in laugh show, estimated around $7,000; some improvement. "Merchant of Venice" due in next week.

"Bad Girl," Hudson (9th week) (D-1,094-$3). Expected to make run of it; not among leaders but consistently profitable; $12,000.

"Blackbirds," Royale (6th week) (R-1,118-$3.85). Trying Sunday nights instead of mid-week midnight performances; trade not good for colored musical; maybe $10,000.

"Brown Buddies," Liberty (8th week) (M-1,202-$3). Another colored show, but getting somewhat better grosses with claimed pace well over $12,000.

"Elizabeth the Queen," Guild (4th week) (CD-914-$3). Again $18,000 and better; rates attraction among best of non-musicals.

"Fine and Dandy," Erlanger's (10th week) (M-1,531-$6.60). Regarded set for season; popularity of score undoubted; bettering $40,000.

"First Night," (Eltinge (1st week) (CD-892-$3). Presented by Richard Herndon; written by Frederick Rath; opens tonight (26).

"Flying High," Apollo (39th week) (M-1,168-$5.50). In 10th month and still making good money; around $30,000.

"Grand Hotel," National (3d week) (CD-1,164-$4.40). New smash and new money leader among non-musicals; first full week gross quoted at $27,400.

"Girl Crazy," Alvin (7th week) (M-1,387-$5.50). Cinch musical and looks like cinch for season; around $40,000 and better.

"Greeks Had a Name for It," Harris (10th week) (C-1,060-$3). High among comedies; class play and plenty of coin at $20,000.

"Green Pastures," Mansfield (40th week) (CD-1,050-$4.40). Another among the G plays in big money; in 10th month, close to $20,000.

"Hello Paris," Shubert (3d week) (R-1,395-$4.40). Dropped price scale from $5.50, indicating distinct weakness.

"Ladies All," Bijou (18th week) (C-608-$3). Making little money with indicated pace about $7,500.

"Lysistrata," 44th St. (26th week) (C-1,323-$3.85). Reduction in lower floor prices claimed to have maintained money pace via increased patronage; around $20,000.

"Made in France," Cort. Closed after Tuesday (18); one week; house dark.

"Man in Possession," Booth (5th week) (CD-708-$3.85). English show getting good money at $12,000

"Marseilles," Henry Miller's (2d week) (CD-946-$3). Critics inclined to pick on this Parisian hit (as "Marius"); about $8,000 first week.

"Nina Rosa," Majestic (10th week) (M-1,717-$5.50). May keep going through winter with aid of parties and cut rates; $25,000 approximated.

"Oh Promise Me," Morocco (1st week) (C-893-$3.85). Presented by Sam H. Harris; written by Howard Lindsay and Bertrand Robinson; opened Monday (24).

"On the Spot," Forrest (5th week) (D-1,015-$3). Somewhat off at matinees but good at night; $15,000 last week.

"Once in a Lifetime," Music Box (10th week) (C-1,000-$3.85). Comedy smash with all performances to standees; over $23,000 weekly.

"Pagan Lady," 48th St. (6th week) (C-969-$3.85). Looks set for between $15,000 and $16,000; ought to go through winter.

"Pressing Business," Republic (2d week) (C-901-$3). With other openings same night, third string men reviewed; regarded having little chance, except with cut rates.

"Princess Charming," Imperial (7th week) (O-1,446-$6.60). Maybe bettering even break, but not as strong indicated; agency buy would have helped; under $30,000.

"Roar China," Beck (5th week) (D-1,189-$3). Excellent attendance indicates double the subscription period; over $18,000.

"Stepping Sisters," Jolson's (32d week) (F-1,776-$3). Cut rater which has moved three or four times with cheap coupon system still working; $7,000 last week.

"Scarlet Sister Mary," Ethel Barrymore (1st week) (D-1,090-$3.85). Written by Daniel A. Reed from novel; Ethel Barrymore starred; on road several months; opened Tuesday (25).

"Schoolgirl," Ritz (2d week) (C-945-$3). Opened middle of last week with first nighters undecided on chances.

"Smiles," Ziegfeld (2d week) (M-1,622-$6.60). Divided opinion; first week big and names expected to provide draw; over $50,000; top money of list.

"Strictly Dishonorable," Avon (63d week) (C-830-$3.85). Longest run; still making money at claimed $11,000.

"Sweet and Low," Chanin's (2d week) (R-1,413-$5.50). Another new major musical which drew mixed notices; initial week about $25,000; just fairly good; chances in doubt.

"That's Gratitude," John Golden (12th week) (C-900-$4.40). Tapered off with matinee trade somewhat light; $13,000 last week, however, good profit.

"This Is New York," Plymouth (1st week) (CD-1,042-$3.85). Presented by Arthur Hopkins; written by Robert E. Sherwood; opens Friday (28).

"The Tyrant," Longacre. Closed Saturday (22); week and a half.

"The Vinegar Tree," Playhouse (2d week) (C-968-$3). Opened last week and greeted as comedy hit; very good business followed premiere.

"Three's a Crowd," Selwyn (7th week) (R-1,067-$5.50). One of leading money getters and strongest in demand; $35,000 weekly.

"Tonight or Never," Belasco (2d week) (CD-1,000-$3.85). Off to excellent start; in first seven times to $16,000; strong agency demand.

"Up Pops the Devil," Masque (13th week) (C-700-$3). Using extra space advs. again; estimated under $10,000 but profitable.

"Vanities," New Amsterdam (22d week) (R-1,702-$5.50). Slipped under $25,000 for first time at $4.40; scale boosted back to $5.50 for front rows.

Other Attractions

"Art and Mrs. Bottle," Elliott; given favorable notices and regarded having good chance; got $12,000 first week; "Twelfth Night," alternating, this week.

"Light Wines and Beer," Waldorf; even break or bit better via cut rates.

"Mrs. Moonlight," Hopkins; indef.

"Uncle Vanya," Biltmore; final week.

"Bird in Hand," 49th St.; repeat; final week.

Ads as Saviours

One of the old-established book publishers, in the red the past few seasons, reported as contemplating the insertion of general advertising in its books, a la magazine style. Idea not new. In the old days publishers used to advertise their forthcoming publications in advertising sections appended to each book. But never yet general advertising between book covers because of "tradition."

If they can get around the "tradition" thing, advertising in books may be the saviour of the book business.

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WAYBURN REJOINS ZIEGFELD FORCES

(Clipping from New York American, Tuesday, November 11, 1930.)

Florenz Ziegfield announced from Boston yesterday that Ned Wayburn, veteran dance producer and showman, is staging the dance and ensemble numbers for the Marilyn Miller-Fred and Adele Astaire show, "Smiles," which has its premiere at the Ziegfeld Theatre on Tuesday evening, November 18.

This reunites Ziegfeld and Wayburn as show business associates for the first time in many years. Wayburn has been associated with Ziegfeld on about twenty-five of his greatest successes over a period of fifteen years.

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VISITOR'S DAY AT ABOVE ADDRESS FRIDAY, DECEMBER, 5TH, 1930

Chicago Address—606 South Michigan Boulevard—(Ent. on Harrison St.)—Phone Harrison 9114

"Cradle Call" Co-op

Chicago, Nov. 25.

Cast of "Cradle Call," George Choos' play with a Hollywood background, now at the Selwyn, went co-operative in its second week. If the gross reaches $7,000 full salaries will be paid.

Despite the terrific panning the play received, Choos says he'll take the show to New York when it folds here, after but two weeks.

"Elsie" Revived

After in storage for seven years, "Elsie," musical by Carlo and Sanders and Charles W. Bell, will be revived by Fred Lee.

Currently casting, to open out of town Christmas week.

"Elsie" was originally produced at the Vanderbilt in April, 1923, by John J. Scholl. One of the 1923 cast was Vinton Freedley, now of Aarons and Freedley, musical producers.

Restaging "Wife's Away"

Sam Forrest will restage "The Wife's Away," Owen Davis' farce for Max Gordon. Show is another of the many to lay up for revision, closing at the end of the week in Philadelphia.

It will be rewritten by Davis, and reopen in a few weeks.

COHAN OFF GABFEST

Rochester, Nov. 25.

George M. Cohan in "The Tavern" played to quiet trade at the Lyceum. Here only once in last 15 years.

First noted actor in some time to pass up newspaper interview arranged by Manager Hattie Lutt. Was she mad?

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English lady, trained by famous London actress, will give lessons in voice intonation. Write Box 64, Variety, New York.

"Death Takes a Holiday" Only 6 Weeks on Coast

Los Angeles, Nov. 25.

Arthur Collins, coast production of "Death Takes a Holiday" folded Tuesday night after two performances in Santa Barbara where most coast shows open. It did four weeks in San Francisco after two in Los Angeles.

Collins is now figuring on the coast production of "Lost Sheep," the Choos-Donahue show at the Selwyn, New York, last year.

Paris

(Continued from page 48)

sail from France after transacting his London business.

Kiki of Mont-parnasse leaving off her artists' modelling to open in a snappy all French revue.

Howard Rubien in hiding after his production of Tagore's "Sacrifice" with Indian actors.

Rialto Cinema devotes its house to pictures with sex problem themes. Next production called "Incest."

Dot Morrison finally getting herself on the boat for home, for the third time since she's been here.

Chicago paper cabling Mistinguette for photos of her legs for comparison with those of Eleanor Brooks'.

Mrs. Lee, mother of Dave and Hilda Murray, recovering at the American hospital from appendicitis.

French stage hands strike; manager, actors and producer shift the scenery themselves and the show goes on.

Drena Beach says if she doesn't stop every show with her number, there's something wrong with the audience.

Thelma Edwards laying them out in rows with her song numbers at the Pizella—after hard work in "Nanette."

Wyn Holcomb nodding a weepy farewell to all the best bars in France, before getting back to his Broadway.

Basil Woon telling us through a local daily that Hollywood has gone completely Paris. When did Basil write the story?

Betty Wilson buying up a whole new wardrobe to live up to her rep as the smartest ballroom dancer at the Perroquet.

Two French theatrical divorces pending. Marcelle Chantal from her American husband and St. Granier from his English wife.

COAST "SISTERS" OFF

Hollywood, Nov. 25.

John Hill is now working on the production of the dramatic version of "Broadway Interlude," written by Faith Baldwin and Achmed Abdullah.

Hill has called off his coast production of "Sisters of the Chorus," now running in New York.

Shelves Dickens for Comedy

Leo Bulgakov has scrapped the idea of producing Dickens' "Cricket on the Hearth" on a rep basis. He has instead taken "Life Line," a comedy by Gretschen D. Finletter.

"Line" starts rehearsing this week, Bulgakov directing.

Tribute to Daniel Frohman

Arrangements are completed for the dinner to be given in honor of Daniel Frohman for his 50 years of service to the theatre Nov. 30 in the Hotel Biltmore, New York.

Channing Pollock will be toastmaster and many celebrated men and women will make addresses. Affair is sponsored by the Actors' Fund Matinee Club.

Entriken is now rewriting "Deuces Wild," by the late Same Janney, which Winman and his g. m Forest Haring, will produce in February.

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5% Alien Tax

(Continued from page 53)

should not be a hardship. The new rules will provide the minimum amount to be paid Equity by aliens shall be $10 per week.

It is pointed out that American actors must pay 20 per cent. to the British government, when playing there.

Equity's new proposition is the answer to managerial insistence that British stars and leads are required for certain plays, and that the six months' lapse between engagements should not retard production. The Equity answer was that if that be true, then the English people wanted should help support Equity. Incidently it will count in making up the slack in the number of its own members unable to pay dues.

Decide on Stars

Equity is to have the say as to who are stars or featured players, from abroad. For the others the six months' gap rule applies. The new plan came after the Shuberts insisted it was a hardship to be denied the services of Ivor Novello. Latter's "Symphony in Two Flats" flopped and he proposes to direct and act in other plays. While Norvello and perhaps a featured player or two will be allowed to go through with their schedule, the supporting cast will have to be picked from American players—or from the more than liberal number of British professionals who are here and are not restricted (any foreign player who has played at least 100 weeks in America does not come under the six months' rest rule).

Up to now English actors as they arrived were required to join Equity or pay the equivalent in dues, $25 initiation and $18 yearly. Under the proposed rules they will pay vastly more, at the minimum of $10 weekly. Should a moderate salaried London actor be brought over and should the show be a hit, running the season (approximately 35 weeks) he would be required to pay Equity $350. Five per cent. of Norvello's salary would doubtless exceed that figure.

Equity contends that when the London actor knows of the Equity change, he will add the percentage to his salary, which would pass it on to the manager. If it discourages bringing over British players, Equity can claim to have made its point, of increasing the demand for American actors.

10,000-Seater Sold Out

White Plains, N. Y., Nov. 25.

The patrons in charge of the two performances of grand opera to be given at the Westchester Community Centre announce a complete sell out of the auditorium, which holds 10,000. Bori and Gigli will appear in "La Boheme" Tuesday night, December 2, and Jeritza, Scotti and Lauri-Volpi sing the leads in "La Tosca" December 16.

Westchester society is sponsoring the affair. Patrons include whole pages of the Blue Book.

Parsons' Tryouts $1.50

Hartford, Nov. 25.

Parsons' theatre, Hartford's only remaining legit, will cut scale for productions opening here and bound for Broadway.

While previous top figures were $3 for non-musicals and $4 for musicals, the new scale will be $1.50 for non-musicals and a sliding scale for others.

"Sisters" Road-Shows

Road show of "Stepping Sisters" current at the Jolson, opens in Boston, December 24, with Blanche Ring in the leader role. Second and third companies going to Philadelphia and Chicago. Albert Bannister, New York producer, has the road ventures.

Bannister is also casting "Dusk."

TUCSON STOCK FOLDS

Los Angeles, Nov. 25.

Last four members of the original stock troupe taken to Tucson early in October were brought back here by Equity. The company folded Nov. 22. Bond here covers fare and final week's salary.

Richard Earle, producer, and his wife are going east.

Howard Hall went in as director of the stock at the Rialto, Hoboken, N. J., last week.

ENGAGEMENTS

Phil Baker, Aileen Stanley, Shaw and Lee, Pierce and Harris, Don Lanning, Peggy O'Neil, Rosemary Deering, Rath Bros., Sally Ritz, "Artists and Models" (1930 Edition).

Alma Tell, Rex O'Malley, Suzanne Caubaye, Harry Mestayer, "F.O.B. Paris."

Estelle Winwood, "Scarlet Sister Mary."

Beartice Nichols, Arthur Lipson, Arthur Cunningham, "Love Thieves."

Dorothy Sands, "Rock Me, Julie."

Ernestine Woolf, "Up Pops the Devil."

Edward Pawley, "Life Is Like That."

Phoebe Foster, "The Truth Game."

Helen Hayes, Henry Stephenson, Eric Cowley, John Williams, Austin Fairman, "Petticoat Influence."

Dorothy Gish, Claude Cooper, Lina Abarbanell, Eugene Powers, Romney Brent, Eduardo Ciannelli, "Inspector General."

Linda Watkins, Glenn Anders, Josephine Hull, Harriet McGibbons, Frederick Perry, Harold Vermilyea, Jack LaRue, "In the Meantime."

Cathleen Carr, "Of All Things."

Florenz Ames, Ethel Norris, Solly Ward, Sybil Comer, "Arms and the Maid."

Colin Clive, William Foran, Pat O'Brien, Maurice Cass, Frederick Rolland, Lois Arnold, Barbara Robbins, Armand Cortez, Carlos Zizold, "Overture of 1920."

Cast Made Up and Ready, Barrymore Show Pays

The cast of "Scarlet Sister Mary" forced to suspend in Detroit Saturday prior to the matinee, was paid seventh-eights of last week's salary, although but six performances were played.

Reported illness of Ethel Barrymore caused a sudden cancellation of both Saturday shows.

As the players were made up and ready to go on, s lary for the matinee was paid.

Twin Coast Civics

Hollywood, Nov. 25.

The Los Angeles Civic repertory theatre is attempting to organize a similar venture for San Francisco, with Los Angeles as the production base for both cities.

The first show used in 'Frisco as a tester is "The Apple Cart," which opened at the Gary last night (24), after three weeks in Los Angeles.

WILL TRY AGAIN

"Queen at Home," by Vivian Cosby and Shirley Ward, which closed out of town two weeks ago, will go into rehearsal again via John Henry Mears next week.

INGENUE
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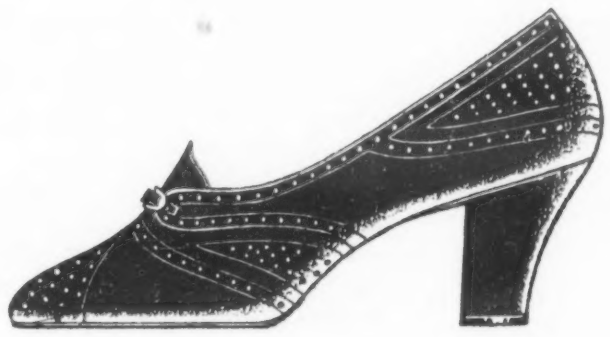
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I. MILLER

AN AFFAIR OF STATE

(Continued from page 58)

author, is a new name, too. He's reported the son of a bishop and under 30. David made something of a mark as a producer of "presentations" for the picture palaces, also vaudeville acts. The care in which the production has been made speaks for itself, and managerial skill is evident.

The play is peopled with rulers of a fictitious archduchy and part of their retinue. Radicals are threatening a revolution. Otto and Alexa, his wife, don't know what to do about it, but Van Platz, their chancellor, presents the solution—there must be an heir to divert the attention of the peole.

Otto is inclined to resent the idea, but Alexa is intrigued with the thought. Eric, a young captain of the guards, is selected as the patriot.

When everything is agreed upon, the pretty duchess suddenly falls for Fritz, another officer in her personal guard. Theirs is a real love affair, though it does not irk the duke. Hilda, the wife of Eric, is invited to the palace, and only then does Otto discover that he is the father of her three children and not the supposedly virile Eric. In the last act Alexa announces that there will be an heir, and the duchy is saved.

The story is based on an allegedly historical fact, and Princess Augusta, the wise and elderly aunt of Otto's, cackles that history repeats itself. Jessie Busley plays Augusta and runs away on the comedy end. She manipulates her wheel chair in and out of scenes, making sharp comments and criticism, smokes cigars and tipples brandy. She regards infidelities with delight, and is proud of her numerous love affairs, before and after her husband's death.

Florence Eldridge is the pretty Alexa who seems to be on her way to emulate Augusta, although you have to more or less guess just who is on the paternal side of the coming heir. Miss Eldridge is of Broadway's most attractive and accomplished leads. She lifted the play to an excellent finale, sure evidence of her ability.

Wilfrid Seagram played Otto in rather pompous style. Otto would like to be a good fellow, but isn't. Moffat Johnston is good as the chancellor. He also directed the play. Edward Leiter is Alexa's hussar lover, and Clifford McLaglen is the captain who fails to make the grade. He is of the eight McLaglens, topped by Victor of the pictures.

"An Affair of State" has one set which really looks like a room in a palace. With dialog polishing, especially for laughs, and with a slightly faster first act start, David's legit effort could have been a hit show. *Ibee.*

Art and Mrs. Bottle

Comedy with alternating title, "The Return of the Puritan," by Benn W. Levy. In three acts and three scenes, at the Maxine Elliott, Nov. 19, in repertory of two plays, with Jane Cowl. Kenneth Macgowan and Joseph Verner Reed producers. Staged by Clifford Brooke.

Michael Bottle.....G. P. Huntley, Jr.
Judy Bottle.....Katharine Hepburn
Sonia Tippet.....Joyce Carey
Parlormaid.....Elise Breton
George Bottle.....Walter Kingsford
Celia Bottle.....Jane Cowl
Charlie Dawes.....Lewis Martin
Max Lightly.....Leon Quartermaine

It might be conceivable that a woman might prefer to starve with an artist than enjoy luxury as the wife of a rich sewer builder, but to say the same woman's daughter, 20 years later, would fall for the same artist, even though she knows he mistreated her mother, is piling it on. As an applicant for the modern bookshelf the play okay, but it's not commercial for the stage.

No doubt Miss Cowl, talented and engaging, enjoys a draw rep. That's limited, however. As the woman in the case who even admits to passing on from the lover artists to an aged prince as mistress, she excites no audience sympathy when she capitulates to an enjoyable confession of her immoral existence.

If Benn Levy created this comedy before he conceived "Mrs. Moonlight," this may be taken as his experimental step to the latter. If later, "Bottle" has come too soon for Levy to disengage his thoughts, seemingly, from the more serene and charming "Mrs. Moonlight." He repeats himself. The two stories might be twin preachments. "Mrs. Moonlight" is woven with rhythm and a spiritual veil, "Bottles" with sex.

That sex angle runs thick and free attempting a modern cadence, but it's lippity hop and snags into crudities more than once by indulging in too frequent relapses on a woman's immoral past. That will hit back for stock performances.

In one spot it's a resentful moment from an audience point, because it's harshly unbelievable. This is where the artist who now is desirous of the daughter of the woman he betrayed, calmly struts about before the girl's father and her mother and demands his unmoral way.

Too flourishing a character even for Broadway.

Withal the play was worth attempting to bring out the versatility of Leon Quartermaine. Looks like a good bet for films.

Others to mention include Katherine Hepburn and Joyce Carey. Notably also G. P. Huntley, Jr. As the stammering and idealistic boy sticking to his sister and otherwise chumping all over the lot with his stammering seriousness, he was always likeable.

In repertoire for two alternating periods, four days and seven, the play has its spot, and polite audiences who like Miss Cowl and sex, and are not imperious for hard cash comedy or drama, it can be repeated. But it's not regular theatre. One set and attractive.

TONIGHT OR NEVER

Comedy in three acts. Presented at the Belasco Nov. 18 by David Belasco. Written by Lilie Hatvany. Helen Gahagan starred. Directed by the producer.

The Prima Donna.....Helen Gahagan
The Faithful Dog.....Ferdinand Gottschalk
The Manservant.....Robert Greig
The Maid.....Greta Meyer
His Excellency.....Warburton Gamble
The Unknown Gentleman...Melvyn Douglas
The Marchesa.....Katherine Stewart
The Marchesa's Maid.....Agnes de Dome
The Waiter.....Edmund Loewe

Class will tell. David Belasco has taken a play of no special brilliance and made it a worthwhile evening in the theatre. No sensation, but okay.

"Tonight or Never" needed just an actress as Helen Gahagan, particularly because an operatic prima donna is the lead, and Miss Gahagan is recently back from Europe, where she trained for opera. The first act is not important, but the second has its moments. The third lifts to a finale which .cannot miss. The matinee draw should be especially good.

Nella Vargo, the prima donna of the play, is doing very well in the opera house of a continental city, but needs to know things, to have great joys and, perhaps, sorrows, to put a crowning glory to her voice. They've been saying that about actresses for a long time. Nella's patron, a baron, does not fill the void. Seems he likes to have his little affairs with other women and wants to wed Nella.

Piqued at the baron, she goes to the hotel apartment of a young man whom she believes to be a gigolo, and after he treats her a bit roughly she spends the night with him.

The miracle happens. Nella triumphs at the matinee next day. She expects the young man to call at her apartment after the performance, and he does, returning an emerald necklace which she intentionally left on the pillow as a reward. It is now love between them. How happy she is when learning that he is no gig, merely living at the hotel with his aunt. To complete the incident he turns out to be Fletcher, an American scout for operatic material. Nella sings an aria for him, and the manner of its rendition is electrifying.

Doubtful if any other actress could play and sing Nella as does Miss Gahagan. She took a dozen curtains on the first night, the applause being as spontaneous as it was genuine. Of the excellent support cast there is Melvyn Douglas, a personable young man, who filled as the lover. Ferdinand Gottschalk played the prima donna's accompanist as though really on the level, and Warburton Gamble fitted as the irritating baron.

Second act set is a study in detail and effectiveness. It shows the interior of a continental hotel apartment, with several gadgets which make it seem an exact replica.

"Tonight or Never" is a corking title. Probably won't break any run records, but it is a standout attraction. *Ibee.*

Legits in Trouble?

Last week during his air talk, Walter Winchell said that a legit firm in New York is on the verge of bankruptcy.

"And they deserve it," added Winchell," for their third rate treatment of producers, authors and actors."

SCHOOLGIRL

Comedy drama in three acts. Presented at the Ritz Nov. 20 by Henry B. Forbes. Adapted from the book of that name. Adaptation by A. W. Pezet and Carman Barnes. Staged by Pezet. Joanna Roos featured.

Naomi Bradshaw.....Joanna Roos
Gerry Bradshaw.....Dot Matthews
Dave Montague.....Michael Barr
Mary Gresham.....Virginia Stone
Nicky.....Levin Houston
Boggsy.....Walter Rivers
Louise Bradshaw.....Beatrice Hendricks
Cornelia.....Elizabeth Taylor
George Bradshaw.....Charles Waldron
Janet Livingston.....Helen Claire
Celia Morgan.....Hilda Haywood Howe
Margie Morgan.....Elda Voelkel
Miss Merry.....Annot Willingham
Belinda.....Margie Woods
Rena Fairchild.....Lois Jesson
Paula.....Ernestine Hornady

"Schoolgirl" is a book rather than a play. In novel form it aroused not a little attention a year or so back, and there was an argument whether or not it should be suppressed. Carman Barnes' mother came to her aid, and that was that. But it is still a book. Interesting in a way on the stage because of its inside on life in private schools for girls. That's about all. No laughs, no excitement, no real drama.

Saturday night, the third evening of the show, the Ritz was sparsely populated. Those present seemed to be cut-ratey and brought their own candy (where do those candy butchers get off in the Shubert theatres?) Matinees should be much better than nights, for this show for the kids will want to rubber, if they know about the story.

The implication is that girls sent to private schools are not sheltered, as parents expect. There is a way to get around rules, and there is something else—sex attraction between girls. Not a pretty topic. The point is not made overly prominent in "Schoolgirl," but it is there.

The second act brings out the thing that is hinted at as the big problem in private schools. It is referred to as a "crush." One of the girls at South Fields exhibits jealousy because a girl in the adjoining room refuses to spend the night with her.

Naomi, the lead character, has been sent to the school by her father because she was on the verge of marrying a college sophomore. Pop tells Naomi she isn't in love with the lad, but in love with love, which she later realizes, and refuses to marry the kid. She admits that there was an intimacy one night when she slipped down the trellis work and met the boy. That came to make her realize she was a woman and accountable for conduct and ideals. So Naomi, back for Christmas, returns to school a better girl. Told the boy to come around after he graduated from college, if he was of the same mind.

Henry B. Forbes presents "Schoolgirl." Forbes was associated with Gustav Blum, who did not do so well with production, but his trying was courageous. "Schoolgirl" does not figure on Broadway, and yet it might do something in the rest of the country. *Ibee.*

HELLO PARIS

Shubert musical comedy. Starring Charles (Chic) Sale and Polly Walker. Adapted by Edgar Smith from Homer Croy's novel, "They Had to See Paris." Music by Russell Tarbox and Maury Rubens. Lyrics by Charles O. Locke and Frank Bannister. Dances by Pal Mere Brandeaux. Settings by Watson Barrett. Staged by Ben Holmes. "Every Bit of You" song written by Kenneth Friede, Adrian Samish and Harold Stern. Two acts, 13 scenes. At the Shubert, New York, Nov. 15. Scale, $5.50.

Opal Peters.....Polly Walker
Clark McCurley.....Charles Columbus
Ide Peters.....Ethel Wilson
Lady Wolvertress.....Claire Hooper
Aunt Minnie.....Stella Mayhew
Ed Eggars.....Nat C. Haines
Ross Peters.....Jack Good
Lem Putt.....Chas. "Chic" Sale
Gracie Jones.....Mary Adams
Pike Peters.....Chas. "Chic" Sale
Wheel Wilson.....Roy Peck
A Tourist.....J. Clifford Rice
Captain.....Lois Deppe
Tony.....Louis La Granna
The Bartender.....Fred Packard
The Wife.....Miss Amerique
The Lover.....Nevill Goddard
The Husband.....J. Clifford Rice
The Donation Collector.....Marie Starner
The Chemist.....Charles Garland
Fleurie Capel.....Georgie Hayes
Captain S.S. Ile de France.....Roy Peck
Marquis de Coudray.....Maurice la Pue
Deck Steward.....Jester Hairston
A Passenger.....Helen Thompson
Another Passenger.....Jimmy Ardell
A Devoted Husband.....Charles Garland
His Sick Wife.....Iris Hald
Ship Officer.....J. Clifford Rice
Anita.....Olga Markoff
Lulu.....Riva Reyes
Major Domo.....Roy Peck
Mons. Ville.....Ray Ronheimer
Antoine.....J. Clifford Rice
Reception Committee—
Miss Banker.....Alicia Parnahay
Miss Clark.....Iris Hald

Hardly comparable with the film, "They Had to See Paris," with Will Rogers on a straight comedy plane. This musical production called an adaptation of the Homer Croy novel is a double slap both ways. It's thin and looks headed for early departure; cut rates already starting. "Chic" Sale's "specialist" humor is merged with phoney Paris spice and hoke.

It's no slap at Sale to class him as distinctly vaude. Spotting him to star on his own character on a semi-serious plane is cockeyed in itself. When Sale planted his town rube chairman for a between-scenes specialty it was the only laugh high light.

Sale can bring laughs to out-of-towners who know him from vaude but on Broadway it's kayo stuff and bearing such thick repetition as here it's sunk.

Considering what Paris is supposed to be from the hoke librettists' point of view you can imagine the technique. Dances and settings stressed the same intent.

Altogether it's not half a Palace bill for talent and that's any kind of Palace bill.

For the theatregoer this piece must give the idea that anybody can do musical comedy. Nothing original with the usual setups in action and biz. The boy meets the girl in the first scene, a couple of lines and they go into an aimless song with thin voices. It runs right through that way and sometimes the voices are not so impressive and diction is often unintelligible.

Miss Walker is the same coy blond girl. She uses all the old hoyden tricks of gesture and reads lines in that long distance tiny voice. A good singer would have helped all around. Outside of some solo trick steps by a boy dancer, dancing is only so-so, not even Amerique and Neville show anything particularly smart. But they aren't given the opportunity either.

Show discloses much miscasting, with Stella Mayhew and Nat Haines, who ought to be depended upon for real laughs, wasted on cheap gags. Strangest of all is the set on the "Ile de France" with colored waiters. Here seasickness gets its crude slapstick. Most Stella Mayhew has got to do is look stewed. For her style and her voice it's barroom stuff.

The crown achievement is the speakeasy set. Supposedly one from New York but if it is, that bootleggers have gone awry, and one crack pulled here is fitting only for the stag gathering.

UN AMI D'ARGENTINE

(Continued from page 58)

tion for names of the authors and also the excellent acting.

Story is that of a girl who finds herself impecunious due to her father's carelessness. Her suitor, also her cousin, prompted by his mother, jilts her. Then arrives from Argentina an astronomer, who informs the girl a friend of the family has left her half a billion francs at his death. She is afraid to accept the money, as it might be thought the dead man might have been her mother's lover and really her own father. The old astronomer persuades her to accept the money. To cover her tracks she opens a bank with it and makes the astronomer president, causing everybody to believe that he is a great business man, whilst she really manages everything herself, acting as his secretary.

Eventually the girl marries her former suitor, and finds out that the dead Argentinian had not been her mother's lover, but her grandmother's lover, which apparently satisfies everybody on the moral side.

Staging of the play is very simple, two acts taking place in drawing rooms and the two last acts in the same office in the bank. The two last acts are really one act in two scenes.

Many witticisms get a few laughs, but no suspense, as everything is done according to theatrical tradition, including bringing in for the final curtain bow every principal of the play under the flimsiest pretence.

Draw is a possibly unintentional but obvious lift from Jules Romains. The astronomer, an old imbecile, nevertheless steering right by applying his one little bit of common sense to everything, is remindful of Jules Romains' now classical character of Professor Le Trouadec. The only difference is that Le Trouadec is a professor of geography, and Gabilin in this play is a professor of astronomy. Were it not for this character there would be no play. Lucien Rozenberg does Gabilin in a way which makes up for the story's weakness, and his playing is the play's chance for a run. *Maxi.*

All-Comedy Stock

Chicago, Nov. 25.

Trying a new idea in stock, an all-comedy season, the Ward Hatcher Players opened at the President theatre at Des Moines, Ia., with business reported better than satisfactory.

Both Ward and Margie Hatcher have reputations as stage clowns.

Included in the company are Keith Gingles, Helen McClure, Edna Booth, Cliff Carl, James Allen, Grady Weston, J. S. Angell and Marjorie Shrewsbury. Dua McCurdy doubling as treasurer and p.a.

This is a slight token of appreciation to—

CHARLES B. COCHRAN

For a splendid Eight Months' Engagement, in his 1930 Revue, at the London Pavilion, during which time I also doubled at the Kit Cat and Cafe de Paris, London's Premier Night Rendezvous.

Thanks to MARK J. LEDDY

Attorney: MARK J. LEDDY. Representatives: LEDDY & SMITH

NOW PLAYING EMPIRE, PARIS

JACK POWELL

Literati

"Times" Splitting M. E.'s

New York "Times," inner circles say, will have, about the end of December, Edwin James, up to now London chief of bureau for the "Times," in New York on the managing editor's job.

Frederick Birchall, m.e. for many years, is slated for the new title of day managing editor, while James will handle the night work. The change was decided on during a conference several weeks ago, it is said, and James returned to London to get his other shirt. He is expected to return to New York about Dec. 15.

While the James regime may not mean a change in policy, it is almost certain to mean a general pepping up. James is one of the tougher Wales-Gibbons school of newspapermen left in Paris after the war. He was in charge of the Paris office of the "Times" until about a year and a half ago when moving over to London.

One of the first things affected by James' coming to New York strangely enough was typical—the office poker game. As usual poker was played by the staff men of the Times in between editions for some time. Then, some months ago, Birchall went on the war-path, stopped the game and said that if they must gamble a "nice gentlemanly game like bridge was more proper." All right. Bridge it was. Almost the first night that James loafed around the office, while looking the situation over, he watched the bridge game for a while and walked away. He came back, watched, and walked away. Finally he couldn't stand it any more. "Why don't you play something we can al' get into?" he asked.

Mr. James was Mr. James. Poker back.

Kalnay's Publicity Gag

Writers' League International with headquarters in Nice, France, getting a lot of chumps on a $1,000 monthly prize gag, funked on the first one promised to Frank Harris fo his "Oscar Wilde" biography.

James Imre Kalnay, ex-indie Hollywood script writer, self-elected president of the league, now suggests Brand Whitlock's "Lafayette" might get the November prize, with Prof. Shotwell's anti-war blurb down for December's.

First idea was to feed monthly prizes to a few big shots, and then sandwich in a prize for a Kalnay opus. But that's out now as too raw. No publisher has got out any of Kalnay's books yet. Getting impatient he's just published one himself in Nice.

Where the remaining $10,000 in prizes is coming from, even Kalnay doesn't know. He got his schnozzle straightened in Budapest this summer and seem short of change. The promised angels seem even shorter.

Idea, in short, seems to be just a publicity racket to further Kalnay's own authoring yen.

Misleading Ad Charge

Marion Kaye, of 43 West 55th street, was dicharged in West Side Court when summoned before Magistrate McKiniry on the charge of inserting a misleading advertisement in the New York "Times." A representative of the "Times" came to court to assist in the prosecution.

Mary Peculis, 20, secretary, and her sister, Margaret, 19, clerk, of 417- 15th street, Brooklyn, cried when they explained to the Court of paying $90 for an alleged Hudson Seal coat for their mother. They stated they had taken the coat to an expert, who declared it was dyed rabbit.

"Prominent radio artist going to Hollywood with mother. Wants to dispose of fur coats and dresses. Cheap," read the ad. The sisters with their savings of almost a year went to Miss Kaye's home.

Told it was not the genuine article, they complained to the Better Business Bureau and also to the "Times." The sisters said that the fur expert stated the coat was worth $35.

The Court dismissed the summons against Miss Kaye.

Reitmeyer Transferred

Bill Reitmeyer, one of the oldest staff members, in point of service, on the morning "World," and who has covered the "Old Tenderloin" and now Masdza Lane for the "World," has been transferred to Bellevue Hospital and district. "Ol" Bill is rated as one of the best police and general reporters in the city. He has been supplanted by Marc McGrath, "World" reporter. McGrath has done relief assignments.

"Wally" Yerkes, "World" and for years on the upper West Side (68th street) supplanted Reitmeyer for several days. Detectives attached to the West 68th street station, who greatly like Yerkes phoned the "World" and asked "Wally" be not removed. The paper restored Yerkes to his old assignment.

Hearst Men and "Smiles"

Hearst reviewers on the Hearst New York dailies were not so happy over the "Smiles" first night assignment. The reviewers are Gilbert Gabriel on "American," John Anderson on "Journal," and Walter Winchell on "Mirror."

Perhaps Winchell best expressed it by his sarcastic rave on "Smiles." Of course, some of the "Mirror" readers may not have gotten the idea and may have believed Winchell had temporarily gone crazy, but anyone who saw the new Ziegfeld show had their best smiles over the Winchell notice.

In the "American" the "Smiles" notice appeared without a by-line, in the early editions, but later Gabriel's name appeared. That meant Gabriel left his name off when writing the notice. Anderson probably heard the underground word to rave only.

If Hearst hasn't a piece of the Ziegfeld theatres, Brisbane has, and Hearst also may be in on the show.

To top all of the Hearst stuff that Willie always pulls for Zieggy amongst others in the show business, W. R. Hearst himself in the lobby of the Ziegfeld after the first act, audibly uttered:

"This is pretty dull. I don't think it will go."

About the funniest thing in connection with the Winchell burn notice would be if Zieggy used it as a quote for the ads of "Smiles."

Budding Playwright Ideas

Play readers for producers say that most of the new dramatic writers are former actors, press agents or minor producers with most of their plays having New York as locale. Any number of newspaper and nite club plays are making the rounds of the producers' offices.

Most of the plays written around New York nite clubs and speakeasies have a character prototype of the missing New York Supreme Court Justice Crater putting in an appearance at some time or other during the plot development.

At least three plays listed for production have Walter Winchell mentioned conspicuously or represented in the cast of characters. In "This Is New York," authored by Robert Sherwood and produced by Arthur Hopkins, opening this week, Winchell comes in for plenty of comedy panning.

Other plays sailing around Broadway in search of a producer deal with items culled from the newspapers and elaborated, such as New York's recent judicial exposures, racketeers and their activities, and swanky Park Ave. apartment parties.

Big Single Ad Order

New York "American" reported as a news story the placement of a single time $73,000 advertising order with "Good Housekeeping," another Hearst publication. It's an eight-page four-color insert for the December issue, ordered by the Grigsby-Grunow Company and the Majestic Household Utilities Corp. Copy is on the Majestic Electrical Refrigerators.

"American" mentions the large single time order as indicating the advertisers' belief in present buying power and trend toward a betterment of business conditions.

In the same daily and issue, Hearn's, N. Y. dept. store, advertised a sale of two dresses for $5, or one dress and a raincoat at $5.

Ruth Suckow Moves Over

George H. Doran has weaned Ruth Suckow away from H. L. Mencken and Alfred Knopf. The Iowa writing girl will have her books published by the Cosmopolitan Book Corp. for the next few years. It follows Doran's recent acquisition of Louis Bromfield and a number of other names.

Miss Suckow got her first break from Mencken in the old "Smart Set." She has been writing steadily since then for the "Mercury," and for Mencken's publisher, Knopf. Her switch to Doran becomes something of a coup by the latter. Ray Long also profits, as Miss Suckow's shorter pieces will hereafter go into "Cosmopolitan Magazine."

No Scribner-Harper Deal

Charles Scribner's Sons, via K. S. Crichton, assistant editor, denies Scribner's magazine will be merged with Harper's magazine.

The report apparently arose from the fact that for many years Harper's, Atlantic and Scribner's have formed the Quality Three for the purpose of selling advertising jointly. Such advertising is handled out of one central office; other advertising, however, is by each magazine for itself. Lately the group has been expanded by the addition of Current History and the group is now designated as the Preferred Quality Group.

"New Masses" Ball

Annual ball of the "New Masses" mag set for Dec. 5, again at Webster Hall. Place burned down after the last affair.

Affair lures all the shouting writers and artists in the East, including John Dos Passos, Mary Heaton Vorse, Charles Yale Harrison, Art Young, William Gropper, Hugo Gellert, Langston Hughes and Eugene Schachner may also be on hand, unless his new Wall Street affiliation bars him.

Predominating costumes this year will represent the best books of 1930. Charles Yale Harrison will probably carry a bed as a costume for his "Generals Die in Bed" book.

Hollywood's Reading

Hollywood, Nov. 15.

(Consensus of demand at Esme Warde's Hollywood Book Store, Satyr Book Shop, and Pat Hunt's.)

Fiction

"Twenty-four Hours," Louis Bromfield.

"Millie," Donald H. Clark.

"The Deepening Stream," Dorothy Canfield.

"Cakes and Ale," Somerset Maughan.

"Queer People," Carroll and Garrett Graham.

"Poor Sap," Georges de la Fourchardiere.

"Salome," George Sylvester Viereck and Paul Eldridge.

General

1. "Al Capone," Fred D. Pasley.
2. "Story of San Michele," Axel Munthe.
3. "Chicago Surrenders," Ed Sullivan.
4. "Last Paradise," Hikman Powell.
5. "Old West Coast," Horace Bell.
6. "Strange Death of President Harding," Gaston Means.

Plenty of calls for "X Marks the Spot," which was sold openly downtown for a week but now is bookleg. Milt Gross' parody novel in pictures and Lynd Ward's second novel in woodcuts are the darlings in the trade, but the public is not on to them yet.

Real Names of Authors

Lewis Melville, who with Reginald Hargreaves, compiled "Great English Short Stories," is Lewis S. Benjamin; George Norman, "Brigit," is Mrs. Meselina Mary Blount; Stella Benson, "The Far-Away Bride," is Mrs. J. C. O'Gorman Anderson; Elsie Singmaster, "Gettysburg," is Mrs. Harold Lewars; Henry Wade, "The Dying Alderman," is Henry Lancelot Aubrey-Fletcher; Kate Douglas Smith Wiggin, "Mother Carey's Chickens," is Mrs. George Christopher Riggs; William Bolitho, whose newspaper and magazine pieces are collected in "Camera Obscura," was William B. Ryall.

Gags His Own Novel

Mayer Portner is a publicity man with a sense of humor, working in the interests of Arthur Hopkins. He has written a novel called "Not to the Swift," although it is not Biblical. Portner says he dedicated the book to his landlord to whom he is in debt. Book soon due from the Newland Press.

Those Cynical Journals

Paul Palmer, former secretary to Joseph Pulitzer of the St. Louis "Post-Dispatch," and more recently editor of the New York Sunday "World" magazine, is secluded in the wilds of Maryland, where he is at work on a play, another satire on newspapers and their makers.

The European Runaround

By Frank Scully

On the Continent.

Just as a still, nine times out of 10, is better than the dub who sat for it, so a film, nine times out of ten, is better than a personal appearance.

Even the big shots, stars who've made their reps in legit, go floppo if they attempt stage work again after an interval of pictures.

The studios seem to make them pick up and lose something at the same time.

Jannings' Red Badge of Courage

Emil Jannings is the latest to feel the difference. He, like Chevalier, really loves stage work but the public at present says nix.

From Berlin to Budapest and from Vienna to the Hague, Jannings in "Les Affaires Sont Les Affaires" ("Biz Is Biz") has seen more red than a Russian rally.

Back to Hollywood for Repairs

Hence the need of a shot of Hollywood this winter to jazz up the waning prestige of an undeniably great actor.

The only ones safe on a stage these days seem to be young picture stars never there before and need the training. If they flop, it can be charged to inexperience.

But the big shots are supposed to have all they want of that. They're put in there to draw.

Refined Racketeering in England

England's stars are being racketeered into neurasthenia.

Jack Hulbert, co-producer of "Follow a Star," Soph's hit, has discovered a fake "sister" of his engaging people for his shows and chiseling them for deposits.

Players go to Hulbert only to find they've been led up a one-way street.

The Dame's Doing It

Another dame writes letters in the name of one star, asking a loan from another, using the sobbie appeal of divorce trouble.

Gladys Cooper found herself asked to wire $500 to Sybil Thorndike at Liverpool, as Sybil's husband was supposedly two-timing with Binnie Hale, and she wanted to start divorce action immediately. Stunt pulled on a Friday with a tag line about "getting in touch with bankers on Monday to repay the small sum."

"Do you think you will be able to lunch with me at the Euston Hotel on the same day about 1.30?" was the fadeout gag. "I'm too broken-hearted to say more."

All of it hoke even to the divorce billing. Dame who pulled it, Lily O'Neil, is facing a hitch in stir.

Roxy's Radio Hoke-Detector Passes His

Roxy handing Europe a load of "Showmanship" set them on their ears by outlining plans under way for three blocks of arcaded skyscraper units which will form a Times Square vaude, legit, picture and broadcasting community.

Only thing holding up gag, he said, is parking problem.

With five million fan letters to his credit in nine years of broadcasting, Roxy says he's still scared of the magic mikes.

Handed chumps a hot one about radio.

"Sincerity," he said, "is the great essential when talking before the microphone, as the delicate instrument faithfully registers the very soul of the speaker."

Five sets caught that hooey and blew out their fuses.

Rubber Shortage in France

Proof of the honesty of Casino gamblers, or their fear of the cast iron laws against check-kiting in France, is one casino manager's confidential statement he cashed 6,000,000 francs this year, with not one rubber check stinging on the rebound.

Jagged with Sappiness

If you want to get a slant on the sad state of things abroad these days, take this phrase of Noel Coward's in "Private Lives" and see if it strikes you as an improvement on Aristotle. He talks about the younger set as "jagged with sophistication."

Slightly sappo? Well, to London it's a panic.

The phrase has a bigger following at present than Wilde's crack that "Shaw had no enemies and even his friends don't like him," or Dottie Parker's gag about the girl who speaks 14 languages and never says no in any of them."

If they ever catch up to the one about the guy reading "Lady Chatterly's Lover" in an Austin, it will upset the balance of power in all Europe.

Broadcasting Peace

Shaw, Einstein and now Von Ardenne are all plugging on that peace-of-the-world thing.

What malarkey muddles these master minds! Did the printing press ever stop a war? Or the stage? Or pictures? Or telephones? Or talk of any kind? Why, then, the radio?

Manfred Von Ardenne is the young German inventor who has discovered a membrane that will permit minnie radio sets to tune in anywhere in the world. He's in his early 20's.

But the others are old enough to know better. Except Einstein, who says he never reads or goes to shows.

That leaves only Shaw who, as Bennie de Casseres says, even snores words when he sleeps. Too bad he can't snore some sense.

Strauss' 17-Year Layoff

Richard Strauss giving his first concert in Paris in 17 years—that's what war does. Makes artists bellow patriotic bilge. By the time they can get back to their real work they're washed up, failures, shadows of their former selves, holding an audience on the sentimental appeal alone.

So the guy that was going to succeed Wagner as a composer finishes an also-ran.

Champ Name-Lifter of Paris

Due to give other class revues a run for the big money is "Folies de Paris," just opened at the Folies Marigny.

Leon Volterra put it on with more plugging and ballyhooing than Europe has seen since Napoleon put on his shows.

Everybody from Carpentier to the Tiller girls is in it. Everybody's starred. Everybody's happy.

You know the sort of thing—40 scenes, 300 artists, and 1,200 costumes, or 1,200 artists and 300 costumes, you forget which, but all dazzling.

Warners Have City's Theatre?

If Warners haven't already got the Vienna Municipal theatre they're in on the consortium understanding to buy. Originally legit, Mariscka, ace producer, later tried operettas there. Floppo again. The Brothers then thought it would make a nice show window for them.

By buying in licences of three nearby grind houses, Stadtheatre could go pictures with all squawks closed off.

The dirt is they've been bought in.

Too Late

All threatened lawsuits over stage version of "The Well of Loneliness" might just as well be dropped now. Piece folded, as predicted, in a month.

OCT. SALES LOW SAME AS SEPT.

Conditions in the east changed little in October. Sales remained about even with the lows during September. One or two of the larger publishers reported an improvement, due to a quantity of oke songs and not one individual seller.

Jobbers are still depressed over conditions in sheet music, reporting no rise in bulk sales last month.

Donaldson's "Little White Lies" had no trouble holding its lead. Fischer's collegiate medley, "Betty Co-Ed," jumped from sixth in September to the deuce in October.

That this is the football season most likely accounts for the popularity of the song. It supplanted Witmark's "Dancing With Tears In My Eyes," which disappears from this survey.

Robbins' picture song, "Go Home and Tell Your Mother" climbed into No. 3. It was close on "Betty Co-Ed." "If I Could Be With You" stayed where it was during September, No. 4. Villa-Moret's "Springtime in the Rockies" is as tenacious as ever and only slipped one notch in this list, now in the fifth spot. Witmark's theme "Kiss Waltz" earns the sixth and bottom rung, although closely pressed by a number of other high sellers.

Songs strong during October but just missing out for the front six are Robbins' "Just a Little Closer," from "Remote Control"; "I Still Get a Thrill" (Davis, C. & D.); Santly's "When the Organ Played at Twilight," "I'll Be Blue Thinking of You" (Feist), and "I'm Yours" (Famous) from "Let Lester Do It."

Of the latter group, two came forward with such speed as to appear sure for a berth among the best six for the current month (November). They are "When the Organ Played at Twilight" and "I'm Yours."

Disc Sales

Disc sales were still at a low ebb. Mechanicals are sitting hopefully waiting for the break, which they say should be within the next few months. Others aren't optimistic and figure that the market for high-priced discs is off for good. As with sheet music, discs showed no change for October from that of September.

In the Victor group, "Little White Lies" rates No. 1 for the second time. This, as has been commented upon by the mechanicals themselves, is quite unusual today when a hit song has no lasting power on a disc. It's up one day and a new one replaces it the next. "Go Home and Tell Your Mother" slid into the deuce spot from No. 2 in the last survey. "Confessin'," trey here, crept up one from September. "Three Little Words," from the Amos 'n' Andy picture, and "Body and Soul" are new songs on the list, replacing "So Beats My Heart for You" and "My Baby Just Cares for Me."

Only two songs on the Columbia list are repeaters. "Go Home and Tell Your Mother," moved from second to first, and "Don't Tell Her What Happened to Me," which slipped into third from the last. "Little White Lies," Col's ace disc for September, is out of this. Another example of the short life of hit songs on discs. "Body and Soul," a new tune, rated the deuce. Orchestration and not the song appears to be the thing for Columbia for Ben Selvin's "Dixiana," a comparatively unknown song, rates the fifth, with Paul Whiteman's "New Tiger Rag" holding fast to the last spot.

Except for one disc, Brunswick shows an entirely new slate. That disc is "I'm Yours" coupled with "Confessin'," which holds the same spot as in the previous list, number five. Three production tunes lead: "Body and Soul," "Lovin' You the Way I Do" and "Sing Something Simple."

In Chicago

Chicago, Nov. 22.

In the best sellers in sheet music the runners-up were:

No. 7—"Moonlight on Colorado."
No. 8—"Wyoming Moon."
No. 9—"Tell Your Mother."
No. 10—"I'm Yours."

"When the Organ Played," "If I Could Be With You" and "Moonlight on Colorado" were practically tied at 5th, 6th and 7th. "I'm Yours" came in from nowhere. It's traveling fast.

Only one change on the main list. "Dancing With Tears" went the way of all songs, with "When the Organ Played" taking up the vacant spot. The lead tune remains the same, running far ahead of the field in total sales.

"Springtime" remains the grand old lady of the pack, showing the blue ribbon for the fourth consecutive month, while dropping only two notches, from 2d to 4th. "Betty Co-Ed" and "Kiss Waltz" each climbed a couple of rungs from the previous survey. "Betty" is selling plenty ahead of "Kiss." "If I Could Be with You" remains unchanged, holding steadily to 6th.

Discs

Brunswick disc list is made up entirely of pop material. "Little White Lies" drops out of the ace position. "Peach of a Pair" and "Kiss Waltz" are out of the select crowd. "Bernie's 'Kiss Waltz" takes No. 7 on the selling list.

Paul Whiteman grabbed the Columbia lead by a neat plurality with "Body and Soul." Same song, sung by Ruth Etting, was second, with a number of sales of this disc being chalked up to "If I Could Be with You." The Columbia list show an entire new slate for October, not one disc which made the list in September holding up its grade for the next month.

"Confessin'" (Guy Lombardo orch) "When the Organ Played" (Cavaliers), both tremendous sellers the previous month, got kicked out by "My Baby Just Cares for Me" and "Sing Something Simple," two great band tunes.

Victor also shows plenty of switches. September's lead, "Little White Lies" (Fred Waring) goes underground, with "My Baby Just Cares for Me" supplanting. Rudy Vallee, represented twice in the previous month by "Betty Co-ed" and "Good Evenin,'" this month takes only one bow, with "Confessin'."

Gus Arnheim's "Tell Your Mother" is the only disc to stick. "Springtime," off the list in September, came back to No. 5. McKinney's Cotton Pickers switched their representative record, changing from "If I Could Be With You," which dropped out, to freaks "Okay Baby" and "One Little Girl."

The hill-billy tunes finally scrambled into the frock-coat society, content with last place.

Pacific Coast

Los Angeles, Nov. 22.

Music sales remain in the cellar, with little hope for improvement between now and the holidays. Discs are getting about the same inattention, their sales having pulled up just slightly over last month.

In the sheet music end, "White Lies" and "Kiss Waltz" remained one and two last month. "Moonlight on Colorado" came into the

(Continued on page 66)

OCTOBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING OCTOBER BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"Little White Lies" (Pop)	"Little White Lies" (Pop)	"Little White Lies" (Pop)
No. 2—SONG	"Betty Co-Ed" (Pop)	"Betty Co-Ed" (Pop)	"Kiss Waltz" ("Dancing Sweeties")
No. 3—SONG	"Go Home and Tell Your Mother" ("Love in the Rough")	"Kiss Waltz" ("Dancing Sweeties")	"Moonlight on the Colorado" (Pop)
No. 4—SONG	"If I Could Be with You" (Pop)	"Springtime in the Rockies" (Pop)	"If I Could Be with You" (Pop)
No. 5—SONG	"Springtime in the Rockies" (Pop)	"When the Organ Played at Twilight" (Pop)	"Go Home and Tell Your Mother" ("Love in the Rough")
No. 6—SONG	"Kiss Waltz" ("Dancing Sweeties")	"If I Could Be with You" (Pop)	"Here Comes the Sun" (Pop)

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales are only reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Body and Soul," "Something to Remember You By" (Libby Holman)	"If I Could Be with You" (Tom Gerun's Orch.)	"Bloom Is on the Sage" (Beverly Hill Billies)
BRUNSWICK—No. 2	"Lovin' You the Way I Do" (Jacques Renard Orch.)	"Betty Co-Ed" (Bob Haring Orch.)	"Pretty Quadroon" (Beverly Hill Billies)
BRUNSWICK—No. 3	"Sing Something Simple" (Jacques Renard Orch.)	"Little White Lies" (Earl Burtnett Orch.)	"China Boy" (Red Nichols' Orch.)
BRUNSWICK—No. 4	"Beyond the Blue Horizon" (Phil Spitalny's Orch.)	"I'm Yours" (Ben Bernie Orch.)	"Go Home and Tell Your Mother" (Earl Burtnett Orch.)
BRUNSWICK—No. 5	"I'm Yours," "Confessin'" (Ben Bernie Orch.)	"Go Home and Tell Your Mother" (Earl Burtnett Orch.)	"I'm Yours" (Ben Bernie Orch.)
BRUNSWICK—No. 6	"I'll Be Blue Tninking of You" (Isham Jones Orch.)	"I'll Be Blue Thinking of You" (Isham Jones Orch.)	"Stardust" (Isham Jones Orch.)
COLUMBIA—No. 1	"Go Home and Tell Your Mother" (Guy Lombardo Orch.)	"Body and Soul" (Paul Whiteman Orch.)	"Don't Tell Her What Happ-ned to Me" (Ruth Etting)
COLUMBIA—No. 2	"Body and Soul" (Paul Whiteman Orch.)	"Body and Soul," "If I Could Be with You" (Ruth Etting)	"I Still Get a Thrill" (Guy Lombardo Orch.)
COLUMBIA—No. 3	"Don't Tell Her What Happened to Me" (Ruth Etting)	"My Baby Just Cares for Me" (Ted Wallace Orch.)	"Tiger Rag" (Paul Whiteman Orch.)
COLUMBIA—No. 4	"I Still Get a Thrill" (Guy Lombardo Orch.)	"Sing Something Simple" (Fred Rich Orch.)	"I'm Yours" (Ben Salvin Orch.)
COLUMBIA—No. 5	"Dixiana" (Ben Selvin Orch.)	"I Still Get a Thrill" (Guy Lombardo Orch.)	"Go Home and Tell Your Mother" (Guy Lombardo Orch.)
COLUMBIA—No. 6	"New Tiger Rag" (Paul Whiteman Orch.)	"Go Home and Tell Your Mother" (Guy Lombardo Orch.)	"Kiss Waltz" (Cavaliers Orch.)
VICTOR—No. 1	"Little White Lies" (Fred Waring Orch.)	"My Baby Just Cares for Me" (Ted Weems Orch.)	"Three Little Words" (Duke Ellington Orch.)
VICTOR—No. 2	"Go Home and Tell Your Mother" (Gus Arnheim's Orch.)	"Confessin'" (Rudy Vallee Orch.)	"If I Could Be with You" (McKinney's Orch.)
VICTOR—No. 3	"Confessin'" (Rudy Vallee Orch.)	"Go Home and Tell Your Mother" (Gus Arnheim's Orch.)	"I Still Get a Thrill" (Ted Weems Orch.)
VICTOR—No. 4	"If I Could Be with You" (McKinney's Orch.)	"Okay Baby," "One Little Girl" (McKinney's Orch.)	"My Baby Just Cares for Me" (Ted Weems Orch.)
VICTOR—No. 5	"Three Little Words" (Duke Ellington Orch.)	"Springtime in the Rockies" (Hilo Hawaiians)	"Go Home and Tell Your Mother" (Gus Arnheim Orch.)
VICTOR—No. 6	"Body and Soul" (Leo Reisman Orch.)	"Anniversary Yodel," "Any Old Time" (Jimmy Rogers)	"Don't Tell Her What Happened to Me" (Nat Shilkret Orch.)

Publishers' 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"What Good Am I Without You" (Pop)	"After All You're All I'm After" (Pop)	"I Still Call You Sweetheart" (Pop)
Berlin, Irv.	"My Bluebird Was Caught in the Rain" (Pop)	"Confessin'" (Pop)	"Just a Little While" (Pop)
Davis, Coots & E.	"I Still Get a Thrill" (Pop)	"Good Ev'ninn" (Pop)	"In My Heart It's You" (Pop)
De Sylva, Brown & H.	"Don't Tell Her What Happened to Me" (Pop)	"I'd Like to Make You Happy" ("Good News")	"So My Heart Beats for You" (Pop)
Donaldson, Douglas & G.	"Little White Lies" (Pop)	"My Baby Just Cares for Me" ("Whoopee")	"Sweet Jenny Lee" (Pop)
Famous	"I'm Yours" ("Leave It to Lester")	"Beyond the Blue Horizon" ("Monte Carlo")	"Always in All Ways" (Monte Carlo")
Leo Feist	"I'll Be Blue Thinking of You" (Pop)	"Sweetheart of My Student Days" (Pop)	"Down the River of Golden Dreams" (Pop)
T. B. Harms	"Sing Something Simple" (Pop)	"Three Little Words" ("Check and Double Check")	"Body and Soul" ("Three's a Crowd," prod.)
Jack Mills	"With Pleasure" (Pop)	"When Vagabond Dreams Come True" (Pop)	"Our Cottage Isn't for Sale Any More" (Pop)
Joe Morris	"Somewhere in Old Wyoming" (Pop)	"When Your Hair Has Turned to Silver" (Pop)	"On the Rainbow Trail" (Pop)
Red Star	"Under the Spell of Your Kiss" (Pop)	"What's the Use of Living" ("Man Trouble")	"Sing Song Girl" (Pop)
Remick's	"If I Could Be with You" (Pop)	"Maybe It's Love" ("Maybe It's Love")	"Wastin' My Love on You" (Pop)
Robbins	"Go Home and Tell Your Mother" ("Love in the Rough")	"Just a Little Closer" ("Remote Control")	"Here Comes the Sun" (Pop)
Santly Bros.	"When the Organ Played at Twilight" (Pop)	"I'm Tickled Pink with a Blue-Eyed Baby" (Pop)	"Until We Meet Again, Sweetheart" (Pop)
Shapiro-Bernstein	"Moonlight on the Colorado" (Pop)	"Lovin' You the Way I Do" (Pop)	"Memories of You" ("Blackbirds," prod.)
Sherman-Clay	"Golden Sands" (Pop)	"Wedding of the Birds" (Pop)	"Where Are You Now?" (Pop)
Witmark & Sons	"Kiss Waltz" ("Dancing Sweeties")	"Dancing with Tears in My Eyes" (Pop)	"Laughing at Life" (Pop)
Youmans, Vincent	"Love Is Like a Song" ("What a Widow")	"Say 'Oui,' Cherie" ("What a Widow")	"They Cut Down the Old Pine Tree" (Pop)

British Music Publishers Off of Big Advances for New U. S. Firms

London, Nov. 25.

Launching of innumerable new pop music publishing houses in America is creating something of a problem, and giving a few headaches to the European music houses, whose mainstay has been the acquisition of agencies for American catalogs. Having in certain cases tied up with publishers of first class standing and undertaken to pay big guarantees, the foreign agent watches the breaking away of writers to form new companies with about the same hilarity the ordinary man expresses when he sees his margin wiped out.

There is no satisfaction in the thought that foreign music agents themselves are to an extent responsible for the creation of these new U. S. firms. In many cases it has been the comparative certainty of extracting sufficient capital from the sale of foreign rights that has led the new ventures over there.

A team of writers plus one good executive music man get together and decide to go in business. Without an office, cables are despatched to foreign publishers announcing that X Y and Z have been incorporated and are willing to consider a proposition of anything from $25,000 for one year for British territory and proportionate sums for other countries. If they can suggest that they have a tie-up with any film company, prices come higher.

This gives the new young firm capital to launch out with offices. Some of course, will make the grade and take their proper places—others won't, but with declining sales in sheet music and a steady toboggan in phonograph royalties, the foreign publisher hasn't a hope in most cases of beating the guarantee made with the best of the newest companies, unless they hand him five "Stein Songs" in a row.

Reaction

Reaction against big advances has already arrived. One firm which in the beginning of the year resolutely stood out for a six-figure guarantee from an English firm for one year, compromised recently on less than 50% of this amount for the same period, and an English publisher who agreed to stake a new venture by contracting to pay $300,000 for a two years' agency, and paying one-third of this in advance, has declared his intention of not going through with the deal, because the rosy-hued prospects by the silver-tongued American, that he would have the publication and other rights for the music in all the best films, was mainly imagination.

It's a certainty the demand for music is not going to increase as rapidly as the establishment of the new publishers would imply. The present disposition of the foreign publishers is to wait and see who the survivors are going to be in the next two years before interviewing their bankers about increasing the loans for American rights.

Tax Problem Hangs

Proposed tax of radio disc distributors for the use of copyrighted music by the M. P. P. A. is still in abeyance. At the meeting last week to determine whether the M. P. P. A.'s proposed 50c. per four minutes or the disc distributors' counter propasal of 25c. per 2½ minutes should be adopted, nothing was accomplished. The publishers disagreed, majority favoring the higher rate.

M. P. P. A. has sent out letters to 150 of its publisher members requesting opinions on both taxes.

Valentine Walks

Buddy Valentine, song writer and hitch-hiker of experience, has found the music game so tough he walked from Hollywood to Seattle just to enter a dance marathon.

He has hitch-hiked across the United States eight times.

New Firm's L. A. Office

Phil Kornheiser, Inc., is opening a Los Angeles office with Lyle Thayer in charge.

HEIDTS MAY DOUBLE AT PALACE, FROM HOTEL

An offer to Horace Heidt at the Hotel New Yorker, at 8th avenue and 34th street, to double at the R-K-O Palace on Broadway, has not as yet been accepted by Heidt. Owing to the Heidts broadcasting five times weekly for N. B. C., having stepped into the former Lucky Strike time on WJZ Heidt has been so far unable to arrange his schedule. The Palace wants him for two weeks at least.

The New Yorker says the grill business has considerably picked up with the Heidts there, showing a steady increase for the supper show with the dinner business very big. Hotel has overtured Heidt to prolong the engagement. To do so Heidt will have to secure a deferment of his Publix unit contract.

In order to grab the Palace date Publix would have to sign a release for the time specified.

Osborne Following Into Beacon, After Aaronson

Irving Aaronson's Commanders move out of Warner's Beacon Nov. 27 after a run of seven weeks and will play three weeks of vaude in the Warner houses, opening at Hoboken, N. J. This will complete their 10-week contract with the Warner booking office.

Will Osborne's band follows Aaronson into the Beacon, opening Nov. 28. Osborne has been booked in for one week, although it is possible it may be changed to an indefinite engagement. If Osborne's time is not extended at the Beacon, it is reported that Warners may do away with the stage band policy at that house after Osborne's week and revert to straight sound.

Beacon, opened a year ago, operated on a straight sound policy until Oct. 10, when Aaronson went in.

Robbins Renewals Abroad

Jack Robbins arrived in New York, Nov. 21, after a month in Europe with his attorney, Julian T. Abeles. They sailed to arrange new foreign releasing contracts for the firm's songs. In France they renewed the contract with Francis-Day, a subsidiary of Francis, Day & Hunter, of England, and in Germany renewed with Alberti. Both of their contracts expired last May.

English releasing rights to the Robbins music catalog went to Keith-Prowse.

Austin-Blum on Road

Gene Austin and Marty Blum, sponsors of the Popular Songs of the Day company, a 15c sheet music venture, are on the road plugging their songs.

Austin is currently playing for R-K-O in Chicago. Blum is traveling with Austin, working on plugs in the same territory.

Austin is introducing from the stage the new Victor combination radio-Victrola with the home record-making device.

This device was only introduced on the market two weeks ago.

Both will be out another two or three weeks.

BARNSTORMING COAST

Los Angeles, Nov. 25.

Gang of Chicago musicians hit town last week led by Johnny Dahmke who wants to take his college club orchestra into Coast hotels and clubs for short guest engagements.

Dahmke's orchestra has been active in Chicago eight years, latest spot the Southmoor hotel. Occasionally east for engagements, this is his first time out here.

Colwell Resigns

Lew Colwell, on the professional staff at Berlin's for the last two years, has resigned.

Removing Doubt

Chicago, Nov. 25.

At a professional football game in Cubs Park the announcer called on Ben Bernie to speak to the crowd through the mike. Bernie commenting on the roughness of the play congratulated himself on having been born a pansy.

Gag made a big hit locally and several dailies published it. But all of the papers thought it necessary to hasten to assure their readers that Bernie really wasn't, and was just spoofing.

"He's quite a manly fellow," commented one sheet.

Lombardo's Asking Price Staggered Jack Curtis

Jack Curtis, the R-K-O agent, is said to have felt for his smelling salts when Guy Lombardo told him the Lombardo band would have to have $12,000 for a week at the R-K-O Palace, New York.

The Lombardos are solidly set at the Hotel Roosevelt once again. It is said the Lombardo boys are so tied up with engagements, hotel, radio and otherwise, it would be impractiable at this time for them to accept a stage doubling date.

But Guy said $12,000, nevertheless, and Jack Curtis is still staggering.

BURTNETT MOVING

May Follow Weeks in Frisco—Changes on Pacific Slope

Hollywood, Nov. 25.

Earl Burtnett, four years at the Hotel Biltmore, has signed with the Music Corp. to switch around a bit, probably changing spots with Anson Weeks at the Mark Hopkins, San Francisco, after New Year's. If Weeks does 't shift south from 'Frisco, Burtnett will go east and return to the Biltmore after an interval.

Sid Grauman assumed charge of the Blossom Room of the Hotel Roosevelt in Hollywood to pep that lately kopping room up, installing a locally recruited combo which the M. C. A. helped organize.

Ted Weems just left the Roosevelt to return to the Trianon, Chicago, under a five-year contract, breaking the jump at the new Lowry, St. Paul.

M. C. A.'s new contracts include the new Pioneer, Tuscon, with Jacques Jacobs; Johnny Johnson into the new Westward Ho! hotel, Phoenix, Dec. 10. Johnson will leave the Cosmopolitan, Denver, where Jimmy Joy shifts Dec. 6 after closing at the Hotel Skirvin, Oklahoma City, another new hostelry.

Musicians' Dodge in Paris Against Aliens

Paris, Nov. 14.

Different treatment is given foreign musicians in Paris and in the Provinces.

American musicians and orchestral agencies over here are now tearing their hair over a new development in the silent war between the French government and the French musicians union, both striving to get the upper hand. It seems that if an agent books a foreign (American or English) orchestra for the French styx, the government issues him a French working permit without question. When the same orchestra comes to Paris, however, gets a booking in a local cabaret, and shows his papers all in good order, the syndicate refuses to recognize them as legal. Says a French working permit is only good for the provinces unless definitely stipulated for Paris. In this way the syndicate flies in the face of the government and puts the orchestra out without any ceremony. It is impossible to get a Paris permit and would take so long to wait while the syndicate and the government fight out the question of whether a provincial permit is good for Paris or not, that the orchestra might starve meanwhile.

Oscar Raye with S. S.

Oscar Raye has joined the staff of Silver Songs as business manager, leaving a similar post at Red Star.

Name Bands as Draws for Hotels And Class Cafes Due for Comeback

SANTREY IN LONDON AND MAYBE CONTINENT

Jan. 4 Henry Santrey and his orchestra will sail from New York on the "Bremen." Their destination is the Kit Cat cabaret, London, for eight weeks.

Until about time to sail the Santrey aggregation is playing dance dates within a 300-mile radius of New York, on a guarantee against a percentage.

Santrey has not decided whether he will accept continental concert offers while abroad. He is reported to have something very sizeable in prospect in New York, which may cause him to return directly after the London engagement is completed.

Jerry Vogel Starts 2d Suit Over "Marquita"

Efforts to have the answers of Kay & Kay Music Co., and Edward and Anthony Kordula stricken out in the suit brought against them by Jerry Vogel, were defeated when the N. Y. Appellate Division upheld a lower court decision to let the answers stick. Kordulas and Kay & Kay claimed they didn't violate the Bulk Sales law when they entered into an agency agreement with Frank Sheridan.

Vogel who sued Sheridan sometime ago for alleged earnings due on pushing "Marquita" and received judgment, claimed the Kordulas in buying from Sheridan while the latter was being sued had violated that particular law. Sheridan is in California and Vogel is still trying to collect on the judgment against him.

The decision of the Appellate Division is made without prejudice to the issues of the trial, which will go on as scheduled. Paul Turner represents the Kordulias. Vogel is represented by O'Brien, Malevinsky and Driscoll.

2d Can. Meeting

A meeting was scheduled yesterday (Tuesday) in Montreal by the Canadian Performing Rights Society to clear up the trouble with users of copyright music who refused to apply for licenses. Operators of radio stations, band leaders and theatre owners were invited.

J. C. Rosenthal, general manager of the A.S.C.A.P., which holds a 50% interest in the Canadian ally and who attended the first meeting in Montreal two weeks ago, states that most of the trouble has been threshed out. Majority of those using copyrighted music have agreed to take out licenses, he declared.

Hallett's Misfortune

Physicians at the Carney Hospital, Boston, have given up hope of saving Mal Hallett's fractured right arm. The orchestra leader fell into a concrete pit last summer while playing at Pittsfield, Mass.

Except for one week Hallett has been in the hospital since August. His band, now known as Jerry Cook's Cookies, has remained intact and is playing at Revere Beach, Mass.

ASKS INVESTIGATION

Sioux City, Ia., Nov. 25.

State authorities have been asked by Howard Kingsbury, proprietor of the Stone Park dance pavilion, to investigate the burning of the pavilion with loss of $3,000.

Witnesses claimed that within 10 minutes the wooden structure was in ashes. It was the second time the pavilion had been razed by fire, the first occurring eight years ago.

Feist's Additions

Rocco Vocco, general manager at Feist's, has added Bob Schuing and Johnny Meyers to his professional department.

Schuing goes over from the Radio Music Corporation. Meyers was last with Davis, Coots & Engel.

Name bands look due for a strong comeback in the large hotels of the bigger cities and in the class restaurants all over. It seems to be agreed at last by restaurateurs that a dance and dine place of the first class must have a draw attraction.

In Chicago the examples are the Paul Whiteman orchestra at the Granada restaurant, Ben Bernie's at the College Inn, restaurant of the Hotel Sherman, and Phil Spitalny at the Edgewater Beach Hotel. In New York it's Horace Heidt at the Hotel New Yorker and Guy Lombardo at the Hotel Roosevelt, besides the Leo Reisman's orchestra at the snooty Central Park Casino. Reisman's vogue in the metropolis has grown to the extent he is doubling in the pit at the Paramount on Broadway, probably in for a run there.

Cash

Hotels, despite their size, have lately discovered that the ready currency received from the checks in a profitable grill, drawn there by a name band, means a great deal in the hotel's operation. They also have concluded that it's better to pay the price and secure a drawing card than to accept the scrub orchestras made up by orchestra bookers with musicians who work for less than 50% of the scale.

In the latter cases are some horrible samples around New York at present. One instance is an orchestra of eight pieces working from 7:15 p. m. until 3 in the morning for $375 a week.

The outstanding score made by the Lombardo boys at the Roosevelt for a while was felt to be a distinctive item by itself, due to Lombardo's seductive dance music and his radioing. The clincher around New York has been the Heidt bunch at the New Yorker, walking in to a splendid advance publicity campaign for a hotel, and catching right on despite the hotel's location at 8th avenue and 34th street.

Florida in Doubt

It is reported this feeling about name bands and a draw as requisite for business has brought up a problem to the dance and gaming places in Florida. Down there without being able to sense the character of the season to come, the casino men are hesitating, under the impression they may run into a bad contract with an expensive orchestra contracted for, but at the same time believing that nothing else will be a card in the southern resorts.

Several of the larger New York hotels appear to be protecting themselves against the advent of the fashionable and new Waldorf-Astoria hotel, to open around March 1, next. That hotel will be elaborate and aim to continue the prestige of the leader that the old hotel of similar name held for many years. As an amusement centre among hotels, the Waldorf-Astoria expects to clean up. Other hotels feel this and have started to build up a clientele no hotel or other place can steal away.

$50 Leader Bankrupt

Hartford, Conn., Nov. 25.

Worthington Hills, known as "Worthy" Hills, leader of an orchestra at the Pavilion Royale, Savin Rock, told Carleton E. Hoadley, referee in bankruptcy, it was impossible to pay, out of his $50 a week salary, his creditors' claims, amounting to $4,685. He gave his assets as $150.

Hills formerly was president and treasurer of Worthy Hills, night club in Hartford.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

West Coast Music Trades Effect Valuable School Tie-Up for Future

Los Angeles, Nov. 25.

Local music trade, which has about reached the cellar, is trying to stimulate the business, or at least arrest the decline by going out after group musical education in the public schools.

Music trades here have been instrumental in getting the local board of education to plug musical education in the schools. At present there are 15,000 pupils taking advantage of the musical end of the curriculum and are studying either piano, violin or voice.

In fostering musical education in schools it has been stressed that the pupil should take up music not as a vocation, but as an avocation. The plugging of music as a means to earn a living has been to an extent responsible for its downfall. Music teachers have been the biggest offenders in this respect by promising fame and dough in return for tuition fees.

Interesting Youngsters

Music trade figures that the biggest boost for instrument and music sales is in getting the youngsters interested in some form of musicianship. If out of the mob now studying music in the schools only 10% decide to see it through, that's 1,500 homes that are interested in getting some sort of musical instrument in the front room.

To stimulate further the urge for music, the local stores are canvassing the kids who are in the group music classes and where they find a youngster or his parents undecided as to the kid's musical future, they give the youngster 12 lessons free on whatever instrument he has chosen.

The 12 lessons are of the trick type that has the embryo doing things at the end of two or three weeks. Sales' resistance is cut down by the kid's progress and, as a rule, a piano, fiddle or sax goes in on the down payment plan. When the instrument is installed, that's half the battle.

Song Sheet Peddlers Pop Up Again on W. C.

Los Angeles, Nov. 25.

Song sheet pirating has again cropped out here after a lapse of several months during which time the venders were practically extinct.

Now the American Society, through its local attorney, Phillip Cohen, has started a new drive against the illegal music sheet sellers, who seem to be working through kids spotted at various corners in the downtown district.

Testing Television

Regular Television broadcasts are being made by the National Broadcasting System from studios in the New Amsterdam theatre building. The sendings are private.

Signals in the broadcasts are being deliberately garbled or "bent" by engineers for two reasons. First to avoid outside pickups and other is to determine the effects of such "bending" on reception. The Times Square section was chosen in order to run down any effects steel buildings might have on sending and receiving.

NBC is operating its tele broadcasts under licenses turned over by RCA.

Richie Craig Set

Chicago, Nov. 25.

Richie Craig, is set for a two year optional radio contract with the Premium Malt Products Co. It will allow him to also appear on the stage.

Agreement is being secured by Sam Bramson of the local Morris office. It will call for Craig to give 15 minutes over Columbia once a week beginning in February. Broadcasts can be from either New York or Chicago.

Singers in Shorts

Pathe has signed the Rollickers, radio singing act, for shorts, Tommy Hogan directing.

First is "The Mansion" made at Pathe's Long Island studios.

SEEBACH ELEVATED BY CBS

Now Head of Artist's Bureau—Other Shifts

Julius Seebach is the new head of the CBS artist's bureau. He formerly was director of production. The new appointment follows the recent shakeup of the CBS staff by Charles Paley, president of the circuit

With Seebach's promotion, Charles A. Schenk becomes chief of production and Henry P. Hayward chief of commercial advertising. Hayward formerly was in production.

No new policy by the appointees so far announced, but evidently aimed to cut air chiseling and undue plugging on certain scores and subjects which caused the recent uproar.

Seebach is well thought of in radio circles and on general lowdown is credited as one with a deep knowledge of radio work and advertising.

WHITEMAN HEADS WBBM CHI MIDNITE FEATURE

Chicago, Nov. 25.

Ted Weems does not succeed Paul Whiteman at the Casa Granada Dec. 1 as reported. Whiteman's run at the Granada is still indefinite, although originally booked for but two weeks and already having stayed two months.

Whiteman is the chief radio attraction of WBBM, key station and network feeder of Columbia. He has just inaugurated the Nutty Club's fifth season on the air. This is a WBBM feature from the Granada that goes on the ether every Sunday night at midnight lasting three hours.

Because of the unusual time, one o'clock in the east, 10 on the coast, this has practically the rating of a national hookup. It's a great inducement to dial-twirlers all over the country who like to fish for distance.

Fox Plugs for Red Star

Preferred plugs for Red Star music and songs has been ordered in all Fox theatres by Harry Arthur. The action followed a confab with Jay Witmark of the Fox music subsid.

It includes the Roxy, Broadway, usually exempt from such things, and will also take in the Fanchon and Marco units.

Music Smallies Vamping

Some of the new publishers who went into business on their own in a small way a while ago are already disgusted with the situation and thinking of folding up.

They declare that with the large publishers having a difficult time keeping their heads above water, the small pub's chances are slimmer.

Ted Snyder Resumes

Hollywood, Nov. 25.

Ted Snyder is to start his own music publishing business again out here.

Snyder, through with screen writing, composed the "Temptations" revue locally.

RCA's Air Lapse

RCA gave up its regular weekly broadcast Thursday night (20) to the Lucky Strike program, which moved from WJZ to WEAF. RCA will remain off the air until Christmas.

RCA applied for a different period to start a new series after a lapse.

Irvin Cobb's 1st Dec. 5

Irvin S. Cobb's NBC's 10 minutes weekly for the Armour air programs starts Dec. 5.

The contract is for five weeks.

INDICT TWO 'LEGGERS

$500 Fine or One Year Under Cleve. Grand Jury Indictment

Cleveland, Nov. 25.

Joseph and Nathan Stein were indicted here by a Federal Grand Jury for distributing bootleg song sheets. They are liable to $500 fine each or a year in jail.

Complaints were pressed by the A. S. C. A. P. in its move to clean out all distributors and peddlers of the bootleg lyrics.

DRAMA AND AIR CLASH ON STYLE

John Golden's ideas on the drama is given as slanting NBC into a tantrum and ready for the big heave that will separate the ether circuit from the legit. Golden was called in to direct a drama to be presented by a New York morning sheet and the air birds can't agree on direction.

It's on the basis that legit folks think only in terms of the stage; radio in the air terms. So far in the daily confabs neither Golden nor the air men have moved closer except in discouragement, according to report.

Where the rub comes from the radio angle is that what the stage voice emphasizes may come over the air like an exaggeration of vocal culture.

This week is scheduled to set NBC one way or the other.

2-Way Tax Squawk From Coast Stations

Hollywood, Nov. 25.

Out west where the electrical transcription of recorded radio programs are more in use than in the east, the broadcasting stations are of the feeling that they are being charged double for musical copyright privileges.

Stations pay an annual flat sum to the American Society of Composers, Authors and Publishers for the use of copyrighted music and on top of that the stations must now pay the Music Publishers' Protective Association an additional 50 cent flat royalty fee for each broadcast record.

Manufacturers of the disk programs pay nothing for the music comparatively as they merely rent out these disks, and do not sell them, placing the royalty fee obligation for the privilege of broadcasting the music upon the stations directly.

HERE AND THERE

Fred Phillips, formerly with Feist, is with Irving Berlin's prof department.

Hal Kemp, band opens at the Golden Pheasant restaurant (Chinese), Cleveland, Nov. 22.

Larry Funk, at the Barn cafe, New York, Dec. 1.

Billy Barry, has left the Silver Slipper, Boston, after a month as m.c. and changes to the Mayfair Club, Dec. 1.

Leon Flatow, music man and pianist, joined the professional staff of DeSylva Brown & Henderson.

Jerry Freedman, orchestras are now at the Club Richman and the Club Abbey, New York.

Charles N. Daniels (Neil Moret) leaves from the west coast next week for his usual winter stay in N. Y.

Danny Yates' band replaced Roger White's at the Club Richman, New York, Nov. 24, latter moving to the Jungle Club.

Johnny Hamp opens at the Congress hotel, Chicago, Dec. 1, to stay until May.

Phil LeVant band opens Dec. 11 at the Vanity Fair, Chicago.

Jimmy Green band opens at the DeWitt Clinton hotel in Albany, Nov. 29.

Disc Reviews

By BOB LANDRY

KELTON'S GOOD FORTUNE

But D., C. & E. Gen. Mgr. May Have Trouble Collecting

Frank Kelton, general manager of Davis, Coots & Engel, is the happiest music man of the month. He received a cable from Poland informing him that he is sole heir to the vast hide and leather business founded by his grandparents and valued at more than $1,000,000, maybe.

Kelton, who was born in Poland and lived there until 13 years old, has asked for a two months' leave of absence and will sail for Europe about Jan. 10 to settle the estate.

Kelton, who is single and lives with his mother, will remain in the music publishing field regardless of the size of his fortune. He believes the Polish government may prevent his disposing of the properties and bringing back the cash, but thinks he can arrange for the managers of the enterprise to regularly remit substantial payments.

His parents brought him to the United States in 1913 and he served in the American Army during the World War. The bequest came as a total surprise, he said.

CITY LIKES FARMS BUT FARMERS DON'T

Chicago, Nov. 25.

Air feature, "Farm and Home Hour," ace program of the local NBC station, is running into difficulties trying to satisfy its two types of listeners, the farmer, for whom it was originally designed, and the city folks who insist on tuning in.'

Boys back on the farm have written in stating emphatically that they don't want hilly-billy tunes, preferring classical or semi-popular music. Hot jazz is also banned.

Of the large air audience, estimated at between 10,000,000 and 15,000,000, there are thousands of city dwellers who squawk as loudly that there isn't enough hilly-billy and farm atmosphere in the programs. These city listeners are nearly all people who have been transplanted; raised on the farm and are now in the city; and plenty homesick. They tune in on the hour regularly, bringing back memories, and thus keping in touch with the old farm.

One of the biggest features on the air today, this Farm hour is broadcast over the entire NBC chain between 11:30 and 12:30 every noon. Chain includes 37 stations on weekdays, and 47 stations on Saturday, when the Pacific coast joins in.

Rural Special

Program is especially designed for the farmer. The time is distinctly chosen to grab the cornhuskers when they're in for the mid-day meal. The mike moves all over the midwest, picking up fair, hog-calling, milking and cornhusking contests, cattle shows, etc. Program is gaining in listeners daily, and after 18 months on the air, is headed for the ace position. if the local station can figure some way to satisfy both the cow-country and the guys who ride the subway.

Oct. Sales Low

(Continued from page 64)

best sellers, as did "If I Could Be with You" and "Here Comes the Sun." "Tell Your Mother" was another holdover, but dropped from third to sixth.

Beverly Hill Billies are still on top on the Brunswick list, with "My Pretty Quadroon" and "Bloom on the Sage." It's tough on the crack bands, but that's the L. A. taste. Burtnett's "Tell Your Mother" and Bernie's "I'm Yours" get places, with both bands local favs through L. A. appearances and radio plugs. "Stardust" is a holdover from last month.

Columbia's lead goes to Ruth Etting with "Don't Tell Her What's Happened to Me." Paul Whiteman gets into the money with another recording of "Tiger Rag." Entire lineup for Columbia is changed this month. Squawks among the local dealers about Columbia's tardiness in getting the hot tunes canned.

Victor has an entire new slate for the month. "Three Little Words," Ellington recording, takes top honors, with "If I Could Love You," McKenney orch., in second spot.

Ken Maynard

(Columbia 2310) Mechanicals are taking full advantage these days of any possible drawing power of film names evidently figuring a couple of recordings are worth the trouble and expense as a tester. Likely the recording fees outside of the really heavy names isn't large, so the gamble is all on percentage.

Maynard has been doing cowboy operas for the films, silent and audible, for about six years, rated all that time as a star and almost alone of the older group of cowboy favorites to stick throughout the slump that kicked the slats out of the horse dramas about three years ago. Presumably that indicates a draw.

That Columbia aims for juvenile trade is manifest through the label billing Maynard as "the American boy's favorite cowboy." They figure on the kids yammering: "Oh, papa, buy me that."

"Cowboy's Lament" and "Lone Star Trail" are both of that melancholy flavor with requests for a certain style of burial, recognized as typically prairie. Maynard has a fair sort of nasal campfire moan which, combined with clear diction, ought to give the cowboy-crazy kids a boot.

Merle Johnson

(Columbia 2313) Two from recent Paramount films, "It's a Great Life If You Don't Weaken" (Chevalier) and "Always in All Ways" (MacDonald), are attractively rendered on the educated saxes of this group.

High Hatters

(Victor 22533) Leonard Joy's bunch generally manage to weave their own unique and sockful interpretation into their assignments. "I Don't Want to Dream" and "Sweet Jennie Lee" will scarcely be one of their most popular efforts, although the band is a good seller pretty consistently.

Gene Austin

(Victor 22539) Victor high sales kid suffers from the weakness of his two chores here. Neither "Alabama Lullaby" nor "A Vision of Virginia" is much.

That Austin brings lots to little still doesn't elevate this particular release to his customary altitude. Austin is now making a swing around the R-K-O vaude tour, which fact dealers can and should take full advantage of.

Victor Arden-Phil Ohman

(Victor 22558) What solid piano means to rhythm is always pretty clearly demonstrated by the Arden-Ohman recordings. They contribute a "body" as well as fancy frills and trills.

"Embraceable You" and "I Got Rhythm" are Gershwin's from "Girl Crazy." They will do better in the east, with their western effectiveness possibly developing late.

Bob Blue

(Okeh 41464) Presented with a pair of full-bloom peaches, "I'll Be Blue" and "My Baby Just Cares for Me," this harmoneer exhales a warm delivery, a pleasant voice and probable popularity.

Apparently new, with the name a 9/1 phoney.

Regent Club

(Brunswick 4915) Only so-so is the verdict on "One More Waltz" and "Just a Little While."

In no way distinctive as waltzes or recordings.

Six Jumping Jacks

(Brunswick 4946) A peppy vocal group romps into and through "Football Freddy" and a burlesque ballad entitled "Don't Send My Boy to Prison." Both are entertaining, and suggest collegiate popularity.

National Cavaliers

(Victor 22559) Names for quartets seem to be at a premium, judging by the confusing similarity of title between the various groups. National Cavaliers is distinguished from the non-national Cavaliers.

"Sing a Little Song" and "Here Comes the Sun" are both well ahead in the pop tune running, so the boys have a chance to apply their technique to established stuff.

They have good ideas, and it's good listening throughout.

Bernie Cummings

(Victor 22567) Formerly of the Hotel New Yorker and a fairly frequent Victor entrant, Cummings can do things with good tunes, but quite humanly suffers when slipped wishy-washy pieces like "I Love You" and "I'll Never Leave You."

They represent low-grade lyric writing as well as perfunctory composing.

Santrey's Dance Band

Henry Santrey is washing up with vaude and changing his orchestra from the stage to dance type.

He opens at a Baltimore ballroom, Dec. 1, for two weeks and then goes to the Kit Kat Club, London.

PAR GRILL CUTTING; FLOOR SHOW LEAVING

Paramount Grill, non-couvert charging dine and dance spot, operated by John Wagener, William Perlman and Tony Shayne, is the latest to join the group of Broadway clubs that is not paying off regularly. Elaborate floor show headed by Benny Davis, songwriter, booked in for four weeks' goes out next week, Davis having refused to linger at the room at a cut salary for himself and the 20 people in his revue.

Among others reported not paid off are Dave Gould, who staged the floor show, "Paramount Nights," and Con Conrad who supplied the songs. The Florence Richardson orchestra booked into the Paramount by the NBC has failed to prove any kind of a draw at the Grill, but the band's salary is said to be secured by a bond posted by the operators with NBC.

Wagener is said to have sold his interest shortly after the place opened.

With business in the middle class gay spots along Broadway generally off 50%, there are now twice as many non-couvert spots operating with lavish shows running mainly to nude revues, as at this time last year. All the new spots are doing light trade for dinner and practically nothing after theatre. As nite club trade even under normal conditions usually hits the skids during the pre-Christmas holiday period, two or three of these spots are expected to fold any day now.

Times Sq. Black-and-Tan

Michael Simon, proprietor of Clover Gardens, will bring the mixed-race atmosphere of Harlem to Times Square when he opens a new club on the spot now occupied by Moscow Inn.

Plan .s to redecorate and feature the Cab Calloway orchestra.

SONG HITS
MERIT IN MUSIC
That's What
Jan Garber and His
Orchestra
have always stood for. And now
at the Lincoln Tavern Town Club
in Chicago the organization and
its competent director continue
"say it with music" with these
outstanding hits:
"Here Comes the Sun"
"Go Home and Tell Your
Mother"
"Just a Little Closer"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVE.
NEW YORK

Cops Close Exclusive Aniwah Club, Detroit

Detroit, Nov. 25.

Aniwah Club, unique night place, has been closed by the police and is not expected to reopen. Club, seating only 65, has been patronized by the local "400" since opened about two years ago. It is understood police closed it due to alleged gambling.

Although the club was strictly private, with membership costing $250, "name" talent appeared there. Acts to play this spot were Van and Schenck, Irene Bordoni, Healy and Cross and Marion Harris.

Club operated only for members without advertising, but got plenty of free publicity, all of it not wanted. Newspapers used the place as a target in campaign to clean up the city.

Roosevelt Quits 'Names'

Hollywood, Nov. 18.

Al Newman, United Artists' musical director, is organizing an orchestra for the Blossom room of the Hotel Roosevelt.

It ceases the booking name bands, and will be managed by Sid Grauman.

Ted Weems, the last of the M. C. A. band units, closed after six weeks.

Chi. B. R. Bombed

Chicago, Nov. 25.

Paradise ballroom, one of the largest dance places in the city, was bombed Sunday night. Property damage, but no casualties.

J. Luis Guyon, owner, has been operating with non-union musicians since a recent tiff following charges of James Petrillo that union members were forced to rebate part of their wages.

"FRANCIS" ON FLOOR

Francis Renault, female impersonator, heads the revue which opens this week at the Everglades, New York, non-couvert dine and dance spot. Principals are mainly from in the musical, "Hello Francis," which Equity stopped when no bond was posted for the chorus. Renault, subsequently, was suspended by Equity for refusing to quit the show.

Miss Myrtil's Commercial

Odette Myrtil will go on WGBS, New York, as a commercial as soon as she assembles an 11-piece Gypsy orchestra.

PARIS' NEW JOINT

Femmes as Gigs and Wine at $6 Per Bottle

Paris, Nov. 15.

Montmartre is going to try another angle on the cabaret business—despite discouragement in the past by the swiftness with which new night clubs open and shut.

An attempt is being made now to get a license for a Lesbian joint, with femmes in tailor mades as gigolos and champagne beginning at $6 a bottle. This outfit will house themselves in d'Albrew's (Peppy's brother) former club Chez Toi, which opened the beginning of the season and closed before it could get talked about. At present there is one such licensed Lesbian heaven in Montmartre, which closes at two. It will not allow the femme gigs to wear tuxedos and has no orchestra. Drinks begin at 60c. a shot, and champagne is not obligatory.

The new place intends to be much ritzier with an orchestra for dancing.

Hollywood

(Continued from page 48)

stories for "Rangers" and "Lariat."

Al Levy has moved to Hollywood.

Sunset boulevard is a mud street now.

Charlie Chaplin is letting his hair go grey again. Reason, picture's finished.

Lew Ayres has bought a new telescope and will go in for astronomy in a big way.

Those Monday night picture showings have been taken up by Fox too now.

Town is getting its share of tourists, but the tourists haven't their share of the dough.

Three boulevard eating places went out of business last week. The cuff was all pencil marks.

Some of the more desperate legit actors along the boulevard are threatening to go to work.

Russell Phelps sticks to the story that a fall over a carpet was the cause of his broken elbow.

Hedda Hopper gets the vote of the New York girls for being the best dressed woman in Hollywood.

Plenty apartments and houses for lease through the finance companies, due to defalcations on payments.

George Gershwin hasn't accustomed himself yet to Hollywood studio hours. He still is abed at noon.

Louise Dresser floored by flu acquired while making a personal appearance at a friend's midget golf course.

John Garrick is thankful to F-WC for name mention in all ads of "Big Trail," although he wasn't in the picture.

Dominating the broadcasting of the Marion Davies' Armistice Day feed to 3,500 war vets was the plea: "give us beer."

Al Hustwick and Jeff Moffitt, former picture writers, now manufacturers of Hustwick's football game invention.

El Brendel suggests a family entrance now for football stadiums, where the wives and kids of players can get in free.

New and very arty Christmas trees of papier mache or some such substance, blooming along the Boulevard these nights.

Louise Dresser, pictures, at the Physicians and Surgeons' Hospital, Glendale, Cal., convalescing from an operation for leg abscess.

Sixth generation of Luguets got into pictures this week at Metro in the shape of Pierre Luguet, seven-year son of Andre Luguet.

The Cohn-Briskin-Warners-Morris agency-Perlberg and "Variety" clan complaining against Sid Silverman's football selections.

"Our Gang" now numbers nine, the largest it has ever been. New members are "Stymie" Beard, Shirley Jean Rickert, and Dorothy De Barba.

Pastime around town is finding the guy who is supposed to have given the lowdown to Moss Hart and George S. Kaufman for "Once in a Lifetime."

Dave Rubinoff, the Paramount maestro, will probably be Johnhenryd by Al Lewis for Fox's Gershwins-Bolton musical to do the "mad Russian violinist" role.

Hy Daab, the big Titan from Radio, scrammed as quickly as he could from here, staying knee-deep in previews and catarrh while saying nuts when asked about the sunshine.

N. Y. Musicians to Fill All Jobs With Members; Out-of-Towners Out

A clean-up of all out-of-town musicians now working in New York will be conducted shortly by Local 802 and members placed in their stead. In an attempt to secure jobs for the many idle New York musicians, the local has resolved that no more permits will be issued to non-members.

The resolution is enforcement of the present 802 law which permits the local to license an out-of-town musician after the latter has been in New York six months if it so desires, or to refuse.

Don't Want Charity

It has, from reports, grown out of the recent meeting at which the 5% salary tax of working bands for benefit of unemployed musicians was rescinded, the musicians stating they didn't want charity, but wanted work.

In the drive against out-of-town musicians the New York union will shortly start an investigation of all theatre and restaurant bands and ease out all players not holding 802 licenses. These spots will be filled by regular members.

Used Cars and Films For Dual Radio Plug

Hollywood, Nov. 25.

KMIC will move its radio station from Englewood, local suburb, into the Metropolitan Studio on a tie-up with Christie-Educational.

Station is owned by Dalton's Inc., local used car company, and in its new location will be used to plug used cars and Christie Comedies.

WANTS SETTLEMENT

Jeanne Pellitrela, night club dancer, is asking a settlement from Frank Smythe, non-pro, for alleged bodily injuries sustained when Smythe's car hit her as she was crossing 55th street at Eighth avenue.

She claims to have been confined to bed for three days following the accident.

Favor A. P. Wire News

(Continued from page 3)

not compared to any other news service.

Picture execs, recognizing the business importance of their activities, are passing up the chatter stuff. Meanwhile, the minor fish still fall for the chatter, figuring that local news will serve to bring them to the attention of local execs, or vice versa, gaining social and business prestige for them in Hollywood.

No Opposition

Neither the United Press nor the International News Service is going to get excited by the A. P.'s decision to put regular Hollywood news on the daily wire. At least, not as far as their New York offices know.

They both have large staffs in Los Angeles, it was pointed out, handling two chatter columns by mail, and putting everything "strictly news" on the wire anyway.

If the A. P. makes a success of its departure, a U. P. official in New York said they might swing into line.

At the A. P. offices in New York, officials are still largely in the dark as to how the stunt will work out.

Last week there were two chatter letters sent out on the wire by A. P., but it is thought that it eventually will become a three-or-four-times-a-week stunt.

Baby Face Smeared

(Continued from page 49)

diately retaliated and was mauling McLarnin at the bell. In the last round it was up to McLarnin to score a knock-out to win. He tried but was matched and bettered by a man who appears to have the number of the most feared of fighters. Whether Jimmy will be softened up by the beating he got, will be indicated from now on. They say that McLarnin hurt Singer so much that the kid isn't right yet. Certainly something was wrong when he was knocked out by Canzoneri. Anyhow McLarnin has not been so badly licked since Ray Miller stopped him in Detroit two years ago.

Semi-final not too hot. Tait Littman, a vaunted middleweight from the middle west went against Harry Smith, the promising colored fighter. In the early rounds Smith had all the best of it, but the tough Littman finished rather well and earned a draw.

Just before the main event the betting price was forced down by the weight of short end money. The odds went to three to one, with the layers taking not more than a $50 bet. McLarnin hurt his right hand in the second but that does not explain the beating he got.

'Bugs' Baer Wins

"Bugs" Baer had to eliminate five famous humorists to win a radio berth with NBC for the RCA Radiotron hour. Baer begins his new air job Saturday (29).

Thereafter he will appear for two 15-minute periods a week for 52 weeks.

It's one of the biggest air contracts for time awarded a humorist although the figure wasn't given.

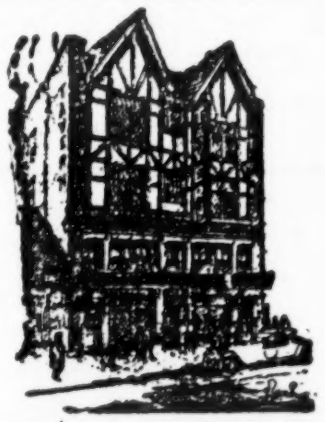
Mort Millman did the booking.

HUMORIST GETS THE AIR

Hollywood, Nov. 25.

John P. Medbury's spasmodic radio announcements over the National chain, got him a permanent berth with the broadcasting company.

Medbury, who still conducts his weekly syndicated Hearst column, will be on the air for CBS as a regular weekly feature every Wednesday night from now on.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BEACON THEATRE
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PHIL FABELLO
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R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

TED WEEMS
AND HIS
ORCHESTRA
NEW LOWRY HOTEL
St. Paul, Minn.
(Return Engagement)

ANSON WEEKS
and His
ORCHESTRA
Fourth Year
MARK HOPKINS HOTEL
SAN FRANCISCO
Management M. C. A.

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
George Olsen's Restaurant
Culver City, Calif.

B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

PAUL WHITEMAN
INDEFINITELY
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

Fletcher Henderson has a two-year contract for Connie's Inn, Harlem, beginning Thanksgiving.

Dixieland Jazz Band opens at the Rosemont, New York, Dec. 7.

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing: "Gazing at the Stars," "The Little Things in Life"
"Three Little Words"
WABC every Saturday from 10:30 to 11:00 P. M.; every Sunday from 8:45 to 9:00 P. M.;
every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

Obituary

JIMMY HUSSEY

Jimmy Hussey, 39, vaude and musical comedy comedian, seriously ill at his home, 1186 4th avenue, Woodcliff, N. J., for some time, died there Nov. 20. Stomach trouble and tuberculosis were the immediate cause.

Mr. Hussey is survived by his widow. There are no children. The remains were taken to his old home in Chicago for interment, following mass in St. Malachy's church, New York, Saturday (22).

Hussey, who became one of vaudeville's best-known Yid comics, was an Irishman. When not in vaude he was in shows. He had also made some shorts for the first Vitaphone issues of sound film.

When a youth in Chi he was a messenger boy, and when first in New York he sang ill. songs in short pants. He and a man named Sully teamed as Sully and Hussey. He had appeared in a school act. Hussey is credited with being the first "lid pot" (low derby) comedian to play in New York vaude.

He teamed at different times with Jack Boyle, Al Lee, William Wormsley, Jack Allman and Eddie Hickey, the last-named a cousin of Hussey's.

Mr. Hussey was with Allman when his first illness became severe. He and Allman had played the Fox, Philadelphia, and were in a drawing room on the way back to New York when Jimmy, overheated, caught cold from an open window. Stomach trouble developed, and Hussey, eating very little, became prey to tuberculosis. At times he became better and returned to vaude, only to be finally forced off because of his health.

His mother, living in Chicago, also survives.

BILLY CLIFFORD

William Clifford Shyrigh, 61, known professionally as Billy (Single) Clifford, died suddenly at his home in Urbana, Ill., Nov. 20. For many years Clifford had appeared in musical comedy and vaude and had teamed with Maud Huth, his former wife. The vaude combination of Clifford and Huth appeared in all the big time theatres and had played abroad.

When Clifford and Huth dissolved their stage partnership, Clifford continued to work as a single

IN FOND MEMORY OF
FLORENCE MOISAN
Who Passed Away October 27, 1930
Sadie Jacobs

which word he used in his billing. In later life when he had retired from the stage the "Single" remained with him.

Clifford was born in Urbana, adjacent to Champaign, the home of Illinois University. There Clifford, when 10 years old, joined a circus as a drummer. He took up tap dancing and quickly obtained stage recognition.

Clifford was the owner of the Clifford theatre in Urbana. A brother, Eddie Clifford, is in vaude. His mother (92), the brother, and his widow, Mrs. Mae Clifford and a small daughter survive.

JOHN P. CURRAN

John P. Curran, veteran vaude actor and minstrel, died Nov. 21 at his home, 14 Melbourne avenue, Ventnor City, N. J. He is survived by his widow, Mrs. Anna Wilmuth Curran, and a daughter, Mrs. Daniel J. O'Donnell, living in Philadelphia.

John Curran and "Pop" Ward had formed the old comedy team of Ward and Curran, which was in vaude for 26 years. They were best remembered for their popular travesty skit, "The Terrible Judge."

Mr. Curran had also appeared in the original Clipper Quartet, the Lottie Collins Troubadours, Thatcher, Primrose and West and Haverly minstrels, and also in support of James T. Powers and Anna Held. His last stage engagement was with Miss Held, about 15 years ago.

He had lived in Philadelphia, but had gone to Ventnor, near Atlantic City, in hope of benefiting his health.

Interment in Philadelphia.

MING TOY

Ming Toy (26), born in Portland, Ore., singer and musician, was buried yesterday (25) in the N. V. A. plot at Kensico Cemetery. Toy died Saturday night of heart disease. Toy had lived at the N. V. A. club.

Toy's mother was said to be a Chinese. His father, friends asserted, was an American. Toy had a soprano voice and was an expert guitar player.

Friday night (21) Toy played at a benefit at Kearney, N. J. He was accompanied by his friend and mentor, J. Irving Southard, of the N. V. A. Mr. Southard said that Toy seemed well. Saturday night Toy suffered a fainting spell and Southard hurried Toy to the French Hospital, where he died.

Interment in Mt. Kensico cemetery in N. V. A. plot.

MRS. SAM H. HARRIS

Mrs. Sam H. Harris, wife of the New York theatrical producer, died at the Harbor Sanitarium, New York, Nov. 24. She was 42.

Mrs. Harris, whose maiden name was Alice Nolan, was an actress, making her first appearance on the stage in 1904 in "Little Johnny Jones," which George M. Cohan produced at the Liberty theatre. Her sisters, Agnes and Lola, now Mrs. George M. Cohan and Mrs. Frank Otto respectively, were in the same attraction.

Mrs. Harris also appeared in "George Washington, Jr.," (1906), and "The Honeymooners," which Harris co-produced with Cohan. Her last appearance was in the first Cohan Revue at the Astor theatre in 1910.

Mrs. Harris died from a cerebral hemorrhage, brought on by grippe and other complications. Her death came before the Broadway premiere of "Oh, Promise Me," the second production of the current season Mr. Harris has brought to New York.

ABE FRIEDMAN

Abe Friedman, 33, independent vaude agent, died in Jewish Memorial hospital, Brooklyn, Nov. 23. He is survived by his wife, Belle Mann, Victor recording artist and appearing for NBC in radio assignments.

Mr. Friedman some weeks ago appeared in good health and had returned from a vacation upstate. He suddenly fell ill with what was diagnosed as intestinal trouble and lost weight rapidly. A consultation followed and an operation was performed last Monday week (17).

He had placed a number of teams under long contract with Publix, including Ross and Edwards. Interment in Montefiore cemetery.

ROSE WATSON

Rose Watson, 74, actress, died in Baltimore Nov 14 at the home of her cousin, Mrs. Clara Leight. Since 1926, Miss Watson had been under the care of the Actors' Fund.

Miss Watson had spent many years on the stage, both in stock and legitimate. Her last stage appearance was in "Applesauce." She had also appeared in support of Sol Smith Russell, John T. Raymond, Fiske O'Hara and "Birds of Paradise." For five years she had been in "Lavender and Old Lace," and with the Corse Payton stock.

Interment in Baltimore.

AL BLOOM

Al Bloom, 52, vaude producer and lay member of the N. V. A., died suddenly of acute indigestion Monday night (24) in New York.

He is survived by his widow and son. The body was taken to Rochester, N. Y., for interment.

Al Bloom was a conspicuous figure around the N. V. A. club, where he was well known.

When he stopped his vaude producing he became an organizer for the Order of Owls.

JIM (POP) OWENS

Jim (Pop) Owens, 65, gateman at the Metro studio, died suddenly at his home in Hollywood from a stroke Nov. 19. Owens was well known among the film notables, having been on the front gate at the studio for the past five years. Prior to coming west, he was a fireman in Chicago.

He is survived by four sons and a daughter.

JOHN D. POWERS

John D. Powers, 42, Paramount-Publix manager for Connecticut and Western Massachusetts, died Nov. 24 at the Neurological Institute of the New York City Medical Center of a tumor of the brain.

Powers, who was born in Essex, Conn., had been associated with the Stanley Works of New Britain, the Underwood Typewriter Co., and the F. C. Bushnell Co. of New Haven.

He joined Par-Publix 11 years ago.

Mrs. Robert Scott, 55, wife of Robert Scott, for many years manager of the Metropolitan theater (legit road attractions) in Minneapolis, died at the home of her parents, Fayetteville, Ark. Mrs. L. N. Scott, widow of the late Louis N. Scott and present owner of the Minneapolis and St. Paul Metropolitan theatres, is a sister. Mrs. Robert Scott is survived by her husband and a son, Robert Scott, Jr.

Morris Weinberg, 52, owner Chicago (Joyland) theatre, died of heart failure in Chicago, Nov. 18. Weinberg had been in picture business for 15 years and at one time was manager of U. S. Music Hall. Widow survives. Interment in Chicago.

E. J. Wagner, pioneer Wisconsin exhibitor, died in Milwaukee Nov. 18. He retired from show business three years ago after establishing some of the first houses in Milwaukee.

John H. Czerny, 76, Spokane musician, died recently. At one time he was arranger for Fisher, New York. His widow is ill of pneumonia in hospital in Spokane where her husband died.

T. Harry Whitehead, 65, general manager of the Canada Glue Company, died November 17 at his home in Brantford, Ontario. A widow survives.

The wife of Walter Richardson, former stock leading man and division manager for Publix, died in New Orleans after an operation.

Benjamin Kittredge, orchestra leader, formerly of Kansas City, Mo., died in Salem, N. H., November 21.

Mrs. Fanny Cheatham, of Jackson, Miss., mother of Jack Cheatham, died recently.

Mother of Bide Dudley (N. Y. "Evening World") died at her home in Denver, Nov. 24.

Not Much Chance That Ringling Will Stop Matinees for Tops

Despite reports from Chicago, the home office of John Ringling places no on the idea that the matinees will fall out of the big tops the coming season. It's pointed that doing such a thing would kill off the kid trade, which is the circus' mainstay. While admitting a decline in mat biz the past season, due to general conditions, no such move is contemplated.

Ringling is reported as keeping all his six shows intact. Some towns may be dropped, but none has been figured out.

West is given as showing a return to circus interest with the biggest drop off being in certain exclusively agricultural spots. The South is precarious with the thought along those lines hanging to that it may take a couple of years to bring that section back to former normal top time.

Where the gate strain was least noticed were spots like Indiana, Iowa and Illinois, where the populace is a combo of agricultural and industrial.

The policy of letting out shows to fairs, which didn't hit right off the past season, may stick. The only question to be figured there is the guaranty, it is said. Where the offer is big enough the shows will go in.

Robbins Set for '31

Chicago, Nov. 25.

Robbins Bros. circus has established a general office at Lancaster, Mo. and announces it will be on the road in 1931.

Fred Buchanan, owner will manage. Outfit will be either a 20 or 25 car trick. Building and repair work now under way.

Magic Is Right

Galveston, Nov. 25.

More than half a century ago Charles Andress, 79-year-old magician, known as "Uncle Charlie" in the profession, amazed Galveston audiences with feats of magic. Last week he amazed them with another triumph in magic—a bride of 29.

Uncle Charlie and his bride, who were married at Great Bend, Kan., recently, dropped in on a honeymoon tour en route to Miami. They plan a tour round the world next year.

Air Dialog Limited

(Continued from page 1)

tion or chain its broadcasting license. The government radio commission reserves that right.

Tamest parlor situations used as gags in vaude, legit and even talkers are considered too rough for ether fans' ears. Idea is that the kids are liable to walk into the room at any time.

Homely Girl's Chance

(Continued from page 1)

but too often launchers of a beaut contest have later discovered they started a boomerang.

A beaut contest is arranged for and local enthusiasm aroused. Local lookers are started on their rainbow way to what the girls anticipate will be a dazzling career. There is no stopping them. They feel their lives have been cemented by the temporary home-town glamor as an officially declared beaut contest topper. No end to their expectations and demands.

When local beauts fail to reach glory indignation is aroused. Then the publicity angle behind the contest is looked upon as an ulterior motive; beauty winners and their admirers clamor they have been fooled and pitifully exploited.

Altogether beauty contests have caused so much trouble, hard feelings and bitter results to the instigators they are through with them.

Personality Only

They still want contests for publicity, so the personality gag has been adopted. So far it has worked out nicely in the case of the United Artist's contest for Gloria Swanson's picture, "What a Widow." About the only requirement for this personality contest was that the girls should not by any chance be beauties. This was the one thing the contest runners knew they did not want. After a look at the personality girls their wishes were fulfilled.

The personality of the girls was judged by the answers they returned to a series of questions. The ones who seemed best informed, interesting and intelligent, were chosen. If thick ankles and cross-eyes went hand in hand with their "personality," all the better. To make certain that there were no skittish girls in this group, who thought no beauts might have beaut's ideas, some very ethical questions were put to them. One was:

The Correct Answer

"If you were in love with a married man, would you brave all conventions for your love?"

The correct answer was:

"If I was in love with a married man and expected the protection of civilization I would have to live up to its tenets."

Girls who did not answer this question correctly were not chosen. So the contest promoters feel quite at ease about the group finally chosen. They even feel that they can let them go to Paris without a chaperone, with the beaut angle out. And these personality contest winners know and have been assured that all they receive from the contest is a trip to New York and then to Paris, with all expenses paid. Nothing more is to be expected and the contest runners feel that they have made this quite clear. However, one of the girls has been on the stage, and somehow erroneously believes she is a beauty. That girl has been trying to use the winning of the contest as a means to wangle a stage job on Broadway. U. A. is furious and won't let her talk to reporters.

Earned the Trip

Most of the other girls are private secretaries or such, and keeping discreetly within the contest provisions. They feel quite superior to beauty contest winners. Earned their trip abroad with their brains, they feel.

They think a personality contest great stuff.

One girl said: "This contest is swell. You can look like the devil and still be a winner. And get just as much attention as though you were a beauty. In fact beauty winners never give the contest any credit for anything done for them. They think it is merely their own beauty, which is all the bunk."

It looks as though grateful personality girls have solved the contest problem for the exploiters of publicity schemes.

SECOND MERGER OF CARNIVALS

Chicago, Nov. 25.

Those carnivals not joining the merger formed last week under the title of International Midway Corporation will organize a second syndicate merging such outfits as Melville, Reiss, Dodson Brothers, Brundage and possibly Beekman and Garrity. The latter may join the first group. D. D. Murphy will head the second group.

It is possible that next season will see these two protective factions waging the kind of competition that the International Midway was formed to eliminate.

Gentry and Son to Be Active Next Season

Chicago, Nov. 25.

H. B. Gentry and his son Frank, of Bloomington, Ill., will put out the original Gentry Bros. Dog and Pony circus early next spring. Whether the outfit will tour via trucks or railroad not yet determined.

Old Gentry title, using the dog and pony idea and playing city and suburb lots was one of the big money makers of a few years ago. Title at present is used by Sam Dill, now in California.

Gentrys think the time is ripe again for the shetland pony and dog circus at pop prices in the larger centers.

Pet Leopard 'Murder'

Galveston, Nov. 25.

Capt. Charles Howard, wild animal trainer, faces charge of homicide at Lubbock, Texas, in connection with death of James Evans, 4, at Littlefield, Texas, 30 miles from Lubbock.

Howard, traveling with a carnival, took a leopard into a drug store where animal sprang on the child, clawing him fatally. Leopard was taken to zoo at Clovis, N. M., and Howard, because of high feeling at Littlefield, was taken to Plainview for safe keeping.

Hagenbeck's Opening

Chicago, Nov. 25.

Hagenbeck-Wallace circus has been set to open in the Auditorium, Cleveland, next spring. Tentative dates, now laid down, will open the trick April 15.

After Cleveland, show will jump direct to Montreal, Canada. Same move was made by the show two years ago.

Tex. Beaut Show Date

Galveston, Nov. 25.

June 13 to 17 are dates of 1931 International beauty pageant to be held here. Robert I. Cohen, Jr., was re-elected general chairman, and Martin Starr, managing director. Starr stole the show as master of ceremonies at 1930 pageant and won job as result.

Plans call for 75 American and 15 foreign entries. The 1930 show, for first time in history, broke even financially.

Sparks Buys Cole Bulls

Chicago, Nov. 25.

Charles Sparks, owner of the Downie Bros. circus has purchased the two elephants and one camel of the defunct Cole Bros. outfit from John Ringling.

Animals being quartered at Peru, Ind., and were shipped via express to Savannah, Ga.

CARNIVALS

(For current week (Nov. 24-29) when not otherwise indicated)

Cetlin & Wilson, Brunson, S. C.
Galler, Meridian, Miss.
Greenburg, Glendale, Ariz.
Krause, Ocala, Fla.; Dec. 1-6, Tampa.
LaMance Pembroke, Ga.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

This R-K-O house is unquestionably the only theatre in Chi to consistently refund admissions for four consecutive Tuesdays because of lack of seating space. It sets some sort of a record for Chicago, credited to vaude.

Ishakawa troupe of four Japs start the routine off fair enough with balancing feats and silk-smooth running feats that bring gasps.

Adamoff and Dixie Trio deuced. One man and three femmes in periwigs of continental America period had only their headdresses to recommend them. Rance and Gordon proved a neatly routined team with songs and chatter. Man has an appealing voice. Girl partner is a crooner and dancer, and also something of a comic.

Hank the Mule proved ready laugh-getter. Incidentally the inside of Hank is a femme. Hers is showmanship for pop vaude houses.

Great Shubert, fresh from the circus lots, did contortion stunts to a pleasing finish. State Four made the house wait. After the orchestra had played the introduction three times the act showed. Four men not so hot on their harmony.

Casson and Marie fed weary wheezes. Ray Conlin, ventriloquist, in eighth spot, pleased immensely. Closing was Goody, Oro and Smith, three men and a black bear. Turn is good for a laugh a second with the wrestling number, and equally good on any stage.

Feature "Outside the Law" (U), with every seat taken.

Regal

Six fair acts slipped away quickly without leaving any definite impression on this colored audience. They went more for the regular show, composed of Mysterious Smith, magician. Smith closes with his big escape stunt, out of a straitjacket and strapped casket. That casket, all black and white, was an awe-inspiring object to these folks.

Preview was run off first, and led by Masso and Cresello, two man accordion team, with a couple of vocal choruses thrown in. Hardly strong enough as a vaude turn, but may find a spot in a presentation. Gertrude Avery and Boys means two women and three men in a fair flash turn. They do everything but act needs more polish and finesse. Has possibilities for the family time after a bit more practice.

The Captivators, three-women piano and vocal turn, won't do for the stage. Parlor entertainment. Straight singing with no attempt of any sort of variety. No comedy, no torch, no ballad; just three women singing.

Charlie Slagler has a good comedy personality and gets over principally on his showmanship. Material weak, obviously slapped together without much thought. Songs and a couple of gags, in a jerky routine. For his encore uses a colored hoofer, who clicked solidly at this house and who will get across in most other spots.

"Jim Dandies," two women and four men, in a tumbling and pyramiding turn, are oke for the smaller family time closing position. All familiar work, with slight attempts at comedy that would be better eliminated.

Feature was "Scarlet Pages" (FN), meat and strong drink for this audience.

Business good last show Thursday.

Cotton Club, Cicero, has reopened with Nina Mae McKinney, Charles ("Snowball") Whittier, Victor Joyner and Elmer Turner.

Lew Hawkins is in the Mercy hospital, Benton Harbor, Mich.

N. Royster, of North Carolina, has bought "Primrose Path" rights for North and South Carolina. The film (Roadshow Pictures) opens for Publix southern theatres at the Paramount in High Point, N. C.

A. J. Gumbiner cleans up his theatre interests locally by selling the Deluxe to Al Ettelson, who also owns the Lake Shore. Gumbiner will devote himself to his new house in Los Angeles.

Charles E. Courtney, chief artist, and Eunice Leftkowitz, secretary for Jack Hess, accompany their boss to the New York office of R-K-O.

"Die Meistersinger" was performed for the first time in 20 years by the Chicago Civic Opera as one of this year's four "novelties," including "Camille," "Lorenzaccio" and "The Bartered Bride."

Melody Mill, a new "pleasure palace," has Freddie Daw and Frank Desort's orchestra featured.

Eleanor Randall's Lyceum company of "Mrs. Plimpton's Husband" closed last week in northern Canada on the Community Chautauqua circuit.

Olga Worth is reported opening a stock company shortly at the Brandeis theatre in Omaha.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows and on pages:

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PORTLAND, ME.

By HAN CRAM

Strand—"Renegades"; stage revue.
Empire—"Sunny"; "River's End."
Jefferson — "The Old Homestead" (stock).
State—"The Derelict"; "She's My Weakness."
Keith's—"The Cap Creeps."; vaude.

Policy at Keith's here using stage presentation, with Brim Jewett as M. C., with pictures has increased business.

Dulcey Cooper now leading woman at the Jefferson; Gertrude Kearns, ingenue, and Scott Kolk, juvenile. Russell Hicks, leading man two years ago, rejoins next week.

Victor Basser, Maine roller skater, plans a 250-mile skating trip over the highway to Boston.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—"Sin Takes a Holiday"; vaude.
Loew's State—"Min and Bill."
Warners Strand—"Widow from Chicago," "Life of the Party."
Paramount—"Only Saps Work," "Tom Sawyer."
Fox-Eckel — "The Dancers," "Just Imagine."
Empire—"White Cargo."
Syracuse—Vaudfilm.

Premiere of "Just Imagine," set for Wednesday midnight, will commemorate the 17th anniversary of the Eckel, the first of the local major theatres erected for pictures. Long an independent, it later was acquired by Robbins Enterprises, Inc., which subsequently leased it to the Schines; Fox acquired the lease a year ago.

Victor W. Frank, now p.a. as well as assistant manager of Loew's State.

Cables last week reported of the successful debut in Berlin as a symphony conductor of Victor H. Miller, last director of Loew's State orchestra here. Miller conducted the Berlin Symphony in the premiere of his own symphony, "Symphony Romantique."

Fred C. Fisher, owner Fisher theatre, Seneca Falls, was fatally injured and his wife, Mrs. Hariette Withers Fisher, severely hurt in an auto accident at St. Augustine, Fla., last week.

NEW ENGLAND

Music Hall, Pawtucket, R. I., reopened Sunday with double feature talkers.

The fight of Mrs. Marie Thiffault, formerly Cambridge, Mass., vaude actress and night club dancer, against her husband's suit for divorce and custody of their nine-year-old daughter, is now up to the Middlesex Probate court in Cambridge. Thiffault, Boston theatre booker, charges his wife with desertion. She testified she left her husband because he drank and beat her.

The Cameo, Hartford, Conn., reopened last week with double features.

A Grandeur screen has been installed in the Fox-Poli Capitol, Hartford, Conn. Frederick T. Thomas is manager.

Theatres in Fall River, Mass., Woonsocket and Pawtucket, R. I., are using French speaking versions of American made talkers to increase receipts. The cities have large French speaking populations. In Fall River, the English version of a picture is shown for a couple of days and the French version on other days. In Pawtucket the Publix Imperial gives a 11 p .m. presentation of a French picture. In Woonsocket the Bijou also offers French films.

LOUISVILLE, KY.

Alamo—"A Devil With Women."
Brown—"Tol'able David."
Mary Anderson—"1 Night at Susie's."
National—Film and "City Service" F. & M. Idea.
Rialto—"Feet First."
State—"Min and Bill."
Strand—"The Big Trail."

John Hunt now assistant manager to Walter McDowell at Loew's State.

Strand Amusement Co. of Owensboro has filed three appeals from judgments of the Daviess Circuit Court assessing fines of $250, $225 and $135 for permitting employes to work in Empress and Bleich theatres on Sunday. The appeal is regarded as a test case and will probably determine the houses' right to continue to operate on Sundays.

Elizabeth King, 16, has filed suit through her father, Thomas King, against Floyd Heth, 23-year-old circus employe of Racine, Wis., in an effort to collect $25,000 damages for an alleged criminal assault. Heth is under indictment here on a statutory charge in the Criminal Court and is accused of having assaulted Miss King when the Heth Greater Carnival played here in July.

Cleveland Symphony Orchestra cleaned up in a one-night stand at the War Memorial Auditorium; the take hit $2,365.

Alumni Players on two-day engagement of "The Constant Wife," directed by Boyd Martin, dramatic critic on the Courier-Journal, grossed about $1,350.

Vilma Banky and Rod La Roque, when the lights went out just before the final curtain, ad libbed for ten minutes to a big hand until repairs were made.

Younger Woman's Club will produce a play by Thompson Buchanan.

DULUTH

By JAMES WATTS

Lyceum—"The Big Trail."
Garrick—"The Office Wife."
Strand—"College Lovers."
Lyric—"Top Speed."

E. J. Rubin, Minneapolis, and G. J. Ludwig, Publix divisional men, report patronage in this territory improving.

Duluth's first Magnascopic screen introduced at the Lyceum this week.

Morris Rosenthal, former manager Lyceum and Garrick here, assigned to a Publix house at Wilkes-Barre, Pa.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"See America Thirst."
Davidson—"Dracula" (legit).
Gayety—Burlesque stock.
Majestic—"Hell's Angels."
Pabst—Pinchot "South Seas" (film).
Palace-Orpheum—"Tol'able David."
Riverside—"The Bad Girl"; vaude.
Strand—"The Big Trail."
Wisconsin—"Derelict"; stage show.

Sherman Brown appointed executive secretary of The Crusaders, an organization against Prohibition.

Manager Brin again playing the same picture at his two adjoining houses, the Garden and Majestic, at the same time. This time it's "Hell's Angels."

Milwaukee's charity football game between Marquette and Detroit universities grossed $25,000 for the unemployed, which was turned over to Alderman Harry Devine.

Owen McGiveney collapsed on the stage of the Riverside theatre during his performance of "Fagin," last Wednesday night (19). A physician diagnosed the case as ptomaine poisoning.

The Walter W. Oeflein Co., a building firm, has started suit against Community Theatres, Inc., for $3,404 for back rent. Builders allege the Co. failed to keep an agreement to pay as rent 11% of the total cost of a $130,000 theatre building at West Bend because the cost was $30,000 higher than had been expected.

Mr. and Mrs. Edwin Harley Achduff celebrated their 55th wedding anniversary last week. Achduff was former minstrel man.

"See America Thirst" had its world premiere at the Alhambra last Thursday. Opening night proceeds went to the Wisconsin News for its Xmas fund.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"Ripples."
Alvin—"Artists and Models."
Pitt — "Triumph Bachelor" (Sharp stock).
Academy—Burlesque (Mutual).

Pictures

Penn—Min and Bill"; stage show.
Stanley—"Sunny"; stage show.
Warner—"Renegades."
Fulton—"Feet First" (2d week).
Harris—"Maybe It's Love"; vaude.
Aldine—"The Big Trail."
Enright—"Life of the Party"; stage show.
Sheridan Sq.—"Silver Horde."

Earle Bailey, Stanley manager here, sent to Reading by Warners. Replaced by Vincent Tompkins from Jersey City.

Coffee Dan's opening atop Mayfair Hotel, management Melville Stoltz, who ran old Duquesne theatre here 25 years ago. Lenny Paige is m. c.

Evan Burrows Fontaine went into the Club Mirador last week, and next day nite spot's gambling layout was raided, with plenty of publicity for cabaret as well as Evan herself.

"June Moon," "Topaze" and "First Mrs. Fraser" booked to follow 'Artists and Models" into Alvin. At Nixon, Mrs. Fiske in 'Ladies of the Jury," scheduled for next week, moved back and "Garrick Gaities" comes instead.

Arthur Marlowe, local boy and known here as Arthur Sprinkle, with Sharp stock two seasons ago, appearing now in Sabatini's "The Tyrant."

DALLAS

By RUDY DONAT

Majestic—"Scotland Yard"; vaude.
Palace—"Derelict"; stage show.
Melba—"Whoopee."
Old Mill—"Numbered Men."
Capitol—"Outside the Law."

"Big Trail" flopped at Majestic last week, in spite of heavy ballyhoo, with "Liliom," at R-K-O's other stand, Capitol, better. "Remote Control," Publix-Palace, and "Maybe It's Love," Publix-Melba, fair.

Walter Gieseking drew good attendance for one night stand last week via American Legion tie-up. And $2.50 top, too.

Henry Busse and band in Adolphus hotel ballroom for season.

Local little theatre doing "Camille" with "Hotel Universe" for December attraction. "Camille" sell-out, as usual, giving amateurs around $3,000 gross for week.

Theo. Kosloff has production of "Scheherazade" tied up with local symphony Feb. 8 with amateurs.

Gettysburg battle cyclorama, which was forced into receivership during state fair last month, has paid off $2,500 to 50 claimants.

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Majestic, former downtown legit house gone talker, will add stage shows. Opening Nov. 27.

Bette Davis reports at the U Dec. 1 for initial picture under term contract. Miss Davis played in "The Solid South" in New York and studied in John Murray Anderson's dramatic school.

Latest musical job of Max Fisher and band was playing in "Millie," film. Band has been synchronizing and recording at Fox. John Francis Dillon, directing "Millie," was down with grippe during several days' shooting, Harry Brown taking his place.

Long Beach picture houses of F-WC have dropped stage shows. Theatres have been playing F. and M. units four days of week and acts last half.

Ruth Ward, secretary to Bobby North, FN supervisor, rates an exhibit of her art work at the Roosevelt in December.

James O. Ryan has succeeded Lionel Belmore in Mrs. Pat Campbell's "Ghosts" company, now in San Francisco.

H. M. Young, Glendale theatre operator, is opening his third house in that town, Capitol, about Dec. 15.

Herbert Yates and Ben Goetz, president and v. p. respectively of Consolidated Labs., left for New York from where they sail for Europe Nov. 28.

Harry Weber has taken larger office quarters to make room for Herman Weber, just out, who will handle the vaude. This leaves Harry and his son Herbert in charge of the studio contracts.

Dave Barnum and his Deacons have gone east to open Dec. 5 for an R-K-O route, booked from here by Harry Weber.

Henry Duffy has gone Oxford. Cast of "Michael and Mary," being recast for El Capitan, will be all-English excepting Duffy and Dale Winter.

Johnny Collins suing Leota Lane for commissions he alleges due him on Miss Lane's recent engagement in "Temptations of 1930."

William N. Selig, part owner Selig-Zoo Park and Luna Park Zoo, being sued over the death of Alfred Hill, 12, who was clawed by a tiger in Selig's park.

The Union Square and University, L. A. indie houses, closed some time, taken over from Sandow & Posler. Former by Francis C. Quinn and latter by Keiser Joslyn.

The Shelly Playhouse, Huntington Park, goes from stock to sound. Formerly operated by Shelly Players, house has been taken by J. G. Venebale and K. C. Manney.

Fox West Coast is reopening the Florence, Pasadena, closed the past six weeks. Second run.

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SEATTLE

By DAVE TREPP

Paramount—"Laughter."
Liberty—"College Lovers."
Coliseum—Dark.
Music Box—"Doorway to Hell" (2d week).
Blue Mouse—"Extravagance."
Orpheum—"The Pay-Off"; vaude.
Fifth Ave.—"Only Saps Work"; stage.
Fox—"Virtuous Sin"; 2d week).

New policy at Liberty (Jansen-von Herberg) starts Thanksgiving with scale same as the Paramount and first run pictures. Par, FN and other bookings reported. No band and no organ, same as at Par, puts these houses squarely against one another.

Coliseum reopens this week at 15c. price, all day and nights, too. Clem Pope has taken over the house, arriving from Spokane. Pope formerly with R-K-O and also Publix.

Vic Gauntlett, for nine years with John Hamrick in charge of advertising, now in same spot for Fox-West Coast, in the Northwest division, succeeding Ted Champion who goes to Hamrick chain.

Patricia Fagan and Leonard Buckley, dancers, in Marathon at Playland ball room, married last week.

Frank C. Weskel, Moscow, Ida., elected president of Allied Amusements of Northwest at convention held at Hotel Washington, Seattle, succeeding Le Roy Johnson, Seattle. John Danz, Seattle, and Wm. Ripley, Longview, vice-presidents, and Jim Hone, re-elected sec-treas.

Empire Opera Co. played four weeks in Vancouver theatre, Vancouver, B. C., doing oke except nights when fog hung heavy and cut in.

NEWARK, N. J.

By C. R. AUSTIN

Broad—"Berkeley Square."
Shubert—"The New Yorkers."
R-K-O Proctor's—"Tol'able David."
Loew's State—"The Virtuous Sin."
Newark—"Derelict" and "A Devil with Women."
Branford—"Doorway to Hell" (2d week).
Mosque—"The Cat Creeps."
Fox Terminal—"The Big Trail" (2d week).
Capitol—"Those Three French Girls."
Playhouse—"Big Money."
Little—"Liebestraum."
Empire—"Frivolities."

Community Players at the Lyceum, East Orange, have cleverly selected their plays to take advantage of the publicity given the films of the same name. This week they are playing "Brothers," which opens at Proctor's on the screen Saturday.

The Little Theatre Guild of the Oranges (stock) open with "Hell Bent for Heaven" this week at the City Newark. Co. headed by Robert L. Suerur. Same methods successively employed by the Community Players last spring being used. Guest tickets are mailed out admitting two free and then a voluntary collection is made. Members at $5 each are given a number of guest tickets entitled to reserved seats.

Liberty Guild has abandoned stock at the Liberty, Irvington and it will open with sound and vaude.

DES MOINES

By R. W. MOORHEAD

Casino—Burlesque; "The Last of the Lone Wolf" (film).
Des Moines—"Life of the Party."
Family—Change.
Garden — "Utah Kid," "Hold Your Man."
Orpheum—(Vaudfilm) "The Pay-Off," "The Silver Horde."
Palace—Change.
Paramount—(Presfilm) "Way of a Sailor," "Outward Bound."
President — "Going Places" (Ward Hatcher players).
Strand—"The Virtuous Sin," "A Soldier's Plaything."

Vilma Banky and Rod LaRocque at Shrine auditorium Dec. 2 in "Cherries Are Ripe." Other Erlanger bookings are "Artists and Models (Phil Baker and Aileen Stanley), "A Month in the Country" (Nazimova), Mrs. Minnie Madden Fiske in repertoire, "The Tavern" (Geo. M. Cohan), "Subway Express" and "Strange Interlude."

Police and fire officials investigating fire that destroyed Stone park dance pavilion near Sioux City. Howard Kingsbury owner.

Finkelstein Theatres, St. Paul have bought Earle and Royal houses, Carroll, Ia., from Earl E. Neu. Carol Keopke will give Finkelsteins competition by building new picture house at Carroll.

Jack Roof and tab co. of fourteen continuing at Casino, picture house, after eight weeks.

NEW HAVEN

By H. M. BONE

Shubert—"Overture."
Fox-Poli—"Just Imagine"; F. & M. Idea.
Paramount — "Tom Sawyer"; Publix unit.
Roger Sherman—"Maybe It's Love," "One Night at Susie's."
Fox-Bijou—"Devil with Women."

Paramount has booked a weekly series, "Phantom of the West" for Saturday mats only to draw youngsters.

To catch a little extra holiday trade Roger Sherman will change opening day from Saturday to Thursday, between now and January, as holidays all fall on that day.

Worthington Hills, recently married band leader at Barney Rapp's Night club, advised by bankruptcy referee he must pay his wedding bills. Hills attempted to have himself declared bankrupt.

Opening of Fox-College (now the Hyperion) been postponed until Xmas day. Hardly enough business around for present houses but apparently Fox is tired of paying about $800 a week to keep theatre dark.

George W. Dayton awarded $616 against Florida Golf & Amusement Co. for materials furnished in construction of miniature courses.

Gene Curtis, p. a. and managing director of Paramount for two years, transferred to Montreal as district manager, in charge of six Publix houses. L. A. Schaefer now managing director of local house with Walter Stuart house manager.

SAN FRANCISCO

By WALTER RIVERS

Duffwin in Oakland which recently had brief season as stock house operated by Richard Marshall and E. O. Bondeson has been acquired by United Artists and will be renamed the Roxy. Reported will open Christmas week, with "Whoopee" first screen attraction.

Lionel Belmore, who came up from Los Angeles to open in "Ghosts" with Mrs. Pat Campbell in Erlanger's Columbia, stepped out before show bowed in and James O. Lane replaced. Clashes with star said to have been too much for Belmore.

Homer McElhaney, 26, one of box office staff in Curran theatre, committed suicide by shooting himself last week. McElhaney had been despondent over illness. McElhaney was a protege of Homer Curran.

Sam Levin, who operates numerous neighborhood picture houses here, has announced he will start building immediately a $500,000 theatre on part of an entire block in the Twin Peaks district. It is expected to be completed Aug. 1, 1931.

Richard Bennett crashed the local papers this week through the burning of his father-in-law's, A. J. Raisch's, country home at Los Gatos near here. Bennett was reported as having been saved by his wife as he sat taking a sun bath on one of the porches. A furnace explosion destroyed the building with paintings and antiques worth $30,000.

Beach and Kraln, who operate chain of Oakland picture houses, have taken over the Chimes theatre in that city and are remodeling it at a cost of $70,000 as a de luxe second run.

BROOKLYN, N. Y.

By JO ABRAMSON

Flatbush—"F.O.B. Paris."
Jamaica—"Hot Rhythm."
Majestic—"This One Man."
Paramount—"Derelict"; stage show.
Strand—"Doorway to Hell" (2d week).
Albee—"Cat Creeps"; vaude.
Fox—"Just Imagine"; stage show.
Met—"What a Widow"; vaude.
Boulevard—"A Smart Woman."
Oxford—"Pepper Patties" (stock burlesque).
Star—"Radium Queens (Mutual).
Gayety—"Take a Chance" (Mutual).

Two tryouts, "F.O.B. Paris" at the Flatbush, produced by William Caryl, and "A Smart Woman" (Brady) at the Boulevard.

William Brady's "A Smart Woman," with Allan Dinehart and Katherine Alexander, at the Flatbush next week.

Oxford playing stock burlesque and pictures, going strong. Saturday midnight shows planned.

MONTREAL

Palace—"Check and Double Check."
Capitol—"The Little Accident."
Loew's—"Last of the Lone Wolf."
Princess—"Raffles."
Imperial—Double bill.
Roxy—"Flame of Love" (2d week).
Strand—Double bill.
Empress—Double bill.

Harry S. Dahn, manager, Capitol, promoted district manager, Famous Players Ontario houses, was given big send-off Tuesday (25) at Windsor Hotel here. All theatres and film exchanges in town participated.

Montreal Symphony Orchestra playing at Orpheum every Sunday afternoon with orchestra hoping to make pay out of attendance is on rocks and may close down. Organization has local university behind it, but radio is killing it.

DENVER

Aladdin—"Renegade."
Denver—"Derelict"; stage show.
Paramount—"Tom Sawyer."
Rialto—"Santa Fe Trail."
Tabor—"Maybe It's Love."
Broadway—"The Madcap" (stock).

Otto W. Schmit now manager Paris theatre, Santa Fe, N. M.

Zoning committee meets here Dec. 2 to zone Scottsbluff, Neb., and Rock Springs, Wyo., also to hear objections to Denver zoning. Colorado Springs and Pueblo have been rezoned to follow Denver's plan of 45-day protection.

Joe H. Dekker has bought Granada theatre and reopens Thanksgiving.

New setup in consolidation of the Warner-First Nat'l exchanges here keeps Chas. R. Gilmour as manager and J. H. Ashby, former First Nat'l manager, as assistant.

Jewish Consumptive Relief Sanitarium first charitable institution in Denver to install sound.

The Rivoli, combination burlesque and pictures, has gone Deforest sound.

PORTLAND, ORE.

Broadway—"Renegades."
Paramount—"Derelict."
Orpheum—"The Cap Creeps."
United Artists—"The Big Trail."
Rialto—"The Virtuous Sin."
Music Box—"Doorway to Hell."
Dufwin—Dufwin legit stock players.

Ollie Wallace back at Fox Broadway organ. Was here four years ago.

Fox Broadway sent a cameraman to state football classic at Corvallis (college town). News reel was rushed to screen and okay b. o. biz getter.

Dufwin, new legit stock, having good sale of season scrip.

SARANAC LAKE

By "HAPPY" BENWAY

Everything looming up fine here. New operating room being installed under personal direction of Dr. Edgar Mayer. A room has been set aside for novelty leather tooling, $500 now being spent for tools and leather goods, tooling under direction of Vernon Lawrence.

Harry Namba losing weight.

Joe Brennan, chasing the "cure" here for over three years, left for Crapnor, Col., to resume the cure at the Alieux Forresters.

Constance Reeves, at her best, gets great X-ray report and plans trying Birmingham, Ala., "air" in near future.

Lulu McConnell spending a few days with her husband, Grant Simpson, who is resting in a private cottage on Turtle Pond road.

Ford Raymond, on a diet for a month, has gained "pep" but no weight.

Some class to the new operating room...First patient to get "cut" will be Benway (himself)...Fred Rith gets the okay for the "Big street" trip...Ben Schaffer had a relapse of something, not so well... Nellie Quealy up now for many meals...The "Variety" room has a new radio, much pleasure...Pleurisy hit Allie Bagley and Fred Buck... Bobby Hatz, feeling great, has the kit-bag all packed and waiting for the okay...William Holly must stay in bed a little while longer...Lilly Leonora doing extra well...Vernon Lawrence, a little indisposed, must be abed a while...Mike McMamee, much okay...Tommy Abbott, ditto ...Charles Libecap, faithful curing, showing marked improvement.

Write to those you know in Saranac Lake.

CINCINNATI

By JOE KOLLING

Shubert—"Street Scene."
Erlanger-Grand—"Apple Cart."
Albee—"Scarlet Pages"; vaude.
Palace—"Derelict."
Capitol—"Her Man."
Lyric—"Abraham Lincoln."
Strand—"Truth About Youth."
Family—"Eyes of the World"; "Night at Susie's" (split).
Taft—Stuart Walker (stock).
Cox—National Players (stock).
Keith's—"Maybe It's Love."
Empress—Burlesque (Mutual).

Richard Emig succeeded G. Alan Dunning as manager, R-K-O Palace. Dunning goes to the Globe theatre in New York.

F. J. Taney, former booker for Castle Farm, local cafe, has opened a band booking office under name of International Music, Inc.

Jefferson De Angelis, Harry Ellerbe and Rachel Hartzell are leads in Walker's "Apron Strings" this week.

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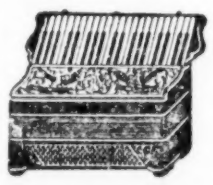

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ROCHESTER, N. Y.

By DON RECORD

Lyceum—Mrs. Fiske (repertoire).
R-K-O Palace—"Sin Takes a Holiday"; vaude.
R-K-O Temple—"Men Without Law"; "Night Work."
Loew's Rochester—"Big Trail."
Eastman—"Laughter."
Regent—"Heads Up."
Piccadilly—Dark.
Capitol—"Sunny."
Strand—Change.
Family—Change.

First court showing of films here ran an hour and pictured dentist making a set of false teeth. Insurance Co. had Dr. James L. Clements, Buffalo, "shot" by telephoto lenses from hotel across from his office to prove he had full use of finger for which he had been awarded $50,000 accident damages.

Eastman ran midnight preview, keeping film secret. Patrons of 9 o'clock show invited to stay and see it. Two for one idea partly to cut into Palace's midnight showing of "Sin Takes a Holiday."

Apollo (former Victoria), reopens week after Thanksgiving with grind policy. Bert Kelly, former part owner, manager.

Capitol, newest film house here, doing best biz of all-sound theatres.

Stage shows for Eastman and Loew's Rochester again seriously considered as films not going so good.

Norman H. Brinsley, Indianapolis, made assistant to Hav Nash (publicity), for R-K-O houses in Rochester and Syracuse.

OKLAHOMA CITY

By GEORGE NOBLE

Criterion—"The Life of the Party."
Capitol—"Sea Legs."
Midwest—"Sunny."
Orpheum—"College Lover."
Liberty—"Truth About Youth."
Empress—"Bright Lights."
Shrine Auditorium—"Strictly Dishonorable."

Orpheum closed Nov. 30 for remodeling and reopens about Dec. 15 with first run pictures and vaude.

Torreblanca's "Tipica" gave two performances Shrine Auditorium Nov. 16 to good business. Brock Pemberton, "Strictly Dishonorable," did well at Auditorium Nov. 18-19.

The Liberty reopened Nov. 21 with pictures and R-K-O vaude.

E. O. Craig now manager for Publix Ritz Theatre here.

MINNEAPOLIS

Metropolitan — "Chinese Bungalow" (Walker Whiteside).
Lyceum—"Garrick Gaieties" (N. Y. Theatre Guild).
Shubert—"Jonsey" (Bainbridge stock).
R-K-O Orpheum—"Tol'able David"; vaude.
Gayety—"Town Topics" (stock burlesque).
Minnesota—"Scotland Yard"; "Garden of Girls" (Publix unit).
Century—"Feet First" (2d week).
State—"The Big Trail."
R-K-O Seventh St.—"Danger Lights."
Lyric—"Renegades."
Pantages—"Once a Gentleman."
Aster—"Liliom."
Grand—"Sea God" (1st half); "Good News" (2d half).

Eddie Ruben, general manager Publix Northwest Theatres, will move his headquarters from New York to Minneapolis.

"Hell's Angels" follows "Feet First" at the Century next week at regular 75c prices.

John A. Willarde bowed in as leading man of the Bainbridge stock at the Shubert in "Jonesy" this week.

Having opened his stock company in Seattle, with the New York Erlanger offices interested with him, "Buzz" Bainbridge has returned here to look after his interests at the Shubert.

M. L. Finkelstein, formerly of F. & R. who sold their circuit to Publix, is seriously ill.

DETROIT

By LEE ELMAN

Michigan—"Min and Bill."
Fisher—"The Virtuous Sin."
Fox—"Just Imagine."
R-K-O Downtown—"The Cat Creeps."
United Artists—"Hell's Angels" (2d week).
Paramount—"Feet First" (3d week).

Cass theatre goes dark for two weeks, opening again with "Sons o' Guns."

Shubert-Detroit will hold Ed Wynn for two weeks.

Phil Julius returns to Cleveland for Robbins after several months here for the company. Al Skinner returns here.

"Young Sinners" continues at the Shubert-Lafayette indefinitely. House operating at $1.25 top policy.

LETTERS

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KANSAS CITY

By WILL R. HUGHES

Loew's Midland—"Hell's Angels."
Mainstreet—"Tol'able David"; vaude.
Newman—"Derelict."
Royal—"Tom Sawyer."
Pantages—Vaudfilm.
Orpheum—"Nancy's Private Affair" (stock).

"Young Sinners" cancelled Thanksgiving week at the Shubert. "Topaz" opens Dec. 1.

Junior League Folies in the Cafe Trianon, Hotel Muehlebach, last week had Jimmie Joy and orchestra featured.

Players, Inc., new stock at the Orpheum, on its opening night had a sell out. $1.50 top.

Harvey Hammond new organist at Loew's Midland.

ST. PAUL

R-K-O Orpheum—"Cat Creeps" and vaude.
Paramount—"Remote Control."
Riviera—"Whoopee."
Metropolitan — "Chinese Bungalow" (road show).
Shubert—"Brewster's Millions." (stock).
R-K-O President—"Brothers."
Tower—"Santa Fe Trail."
Strand—"Byrd at South Pole."

It cost Paramount $8,000 to show Byrd picture in St. Paul, yet the Admiral packed the municipal auditorium on a personal appearance accompanied by only silent film Friday night (21). P.-P. is booking picture back into Strand for second run two days after Byrd appearance.

Night club war on started by Boulevards of Paris, outlying cafe, which sliced its dinners from $1.50 to a meg flat with dinner guests invited to stay all evening without paying 50-cent cover charge which goes on at 10 p. m.

Don Alexander took over publicity and advertising at the Paramount following resignation of Herb Gahagen.

Shubert stock turned away 500 from its 1,100-seater on one night after distributing 10,000 two-for-ones.

TOLEDO

By RICHARD McGRAIL

Toledo Paramount—"Tom Sawyer"; stage show; Stanley Smith (personal).
RKO Rivoli—"Tol'able David"; vaude.
Pantheon—"Sunny."
Valentine—"War Nurse."
Cameo—"The Dancers."
RKO Palace—"Silver Horde"; "She's My Weakness."
Vita Temple—"What a Man."
Princess—"Extravagance."
State—Split week.
Ohio—Split week.
Empire—Stock burlesque.

Most of the houses had good money last week. Reason seems to be for the Overland picking up and employing something like 10,000 old men.

Mrs. J. C. Taylor, mother of Tell Taylor, composer, was killed last week by an auto near her home in Findlay, O.

Palace R-K-O started a double booking program this week, two features at the new price cut of 30c. top. Rivoli (sister house) also offering a new balcony price of 40c.

Amos 'n' Andy finally dropped at the Palace after four good weeks.

Toledo Federation of Musicians gave a dance at Madison Gardens last week for the benefit of the unemployed. 12 bands donated services.

PROVIDENCE

Majestic—Double feature.
Loew's State—"War Nurse."
Paramount—"Tom Sawyer."
R-K-O Victory—"Extravagance."
R-K-O Albee—"Sin Takes a Holiday."
Opera House—"Jacks Up" (2d half).
Carlton—Stock.
Bijou—Change.
Rialto—Change.
Fay's—Vaudfilm.
Modern—Burlesque.

Loew's State switched to Friday openings. R-K-O Albee now alone on Saturday opening.

Arthur Martel, Met, Boston, organist, at Paramount as guest organist.

Uptown theatre (Italian neighb) playing strictly Italian bills in an effort to get the biz. House failed to make any real money since it opened three years ago.

VARIETY BILLS

(Continued from page 45)

LONDON

Week of Nov. 22

FINSBURY PARK
Empire
Gracie Fields Co
Hippodrome
"Sons o' Guns"

NEW CROSS
Empire
Paris & Piccadilly
Prince Edward
Nippy
STRATFORD
Empire
Fancy Free

PROVINCIAL

BIRMINGHAM
Empire
Van Dock
Sydney & Adelaide
Max Hoffman
Joe Boganny Co
Tambo & Tambo
4 Brownies
Chas Austin
Prontos

SOUTHAMPTON
Norman Carroll
D & E Adaire
Burr & Hope
Harry Lauder
The Zanfrellas

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch
Beaux Arts
Katherine Parsons
Roger Ferrier
Glodya Ivanova
Wilma Cox
Marinaro's Orch
Central P'rk Casino
Ethel Merman
De Marcos
Leo Reisman Orch
Chateau Madrid
Joe Lewis
Kahl
Anne Bolan
Al Jockers' Orch
Club Abbey
Jean Malin
Lester Lamont
Billy Reed
Club Argonaut
Texas Guinan
The Croonaders
Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Sue Austin
Mildred & Maurice
Lew Epps Orch
Club Lido
Libby Holman
Moss & Fontana
Bobby Brooks Orch
Club Richman
Fred Keating
Lina Basquette
Jean Aubert
Jerry Freedman Or
Connie's Inn
Aida Ward
Edith Wilson
Louise Cook
Earl Tucker
Dotty Rhodes
F Henderson Orch
Cotton Club
Isabelle W'shingt'n
Maude Russell
Sherman Robinson
Leitha Hill
Mordecai & Taylor
Swan & Lee
Henri Wessels
Duke Ellington Or
El Patio
Gomez & Winona
Emil Coleman Orch
Hollywood
Marion Saki
John & Mary Mason
Seidel Sis
N T G Rev
Katz Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch
The Nest
Hannah Sylvester
Lottie Gee
Gwendolyn Posey
Clyde Parks
Mamie Smith
Villa Vallee
Eddie Peabody
Rudy Vallee Orch

Break for Indies

(Continued from page 5)

is admitted an unforeseen blow to the producers.

Less than a half-hour after the U. S. Supreme Court's mandate, for which the indies have been fighting for years, and one which has dragged through the courts for two years, producers were closeted in conference. There will be a series of these meetings and the conclusion, according to advices, will be putting the box offices of the land strictly on an advance deposit and lawyer basis.

Cash in Advance

Producers may now show the indies just how "tough" they can get, according to several spokesmen. There will be no delaying of payments or runarounds. Either cash in advance or else, will be the basis. Legally, since this advance deposit system has been questioned in the past, producers are informed that there will be no interference, any more than the store that demands cash upon receipt of goods.

At the same time, producers are hopeful that the independents, appreciative of quick money and court trouble, since the amputation of the credit committee, will voluntarily accept the new uniform exhibition contract. Under the terms of this contract exhibitors who show good faith will not be taxed for the advance payment on all film. They will also be able to obviate court activity by approving its voluntary arbitration clause.

Of members of the 2-2-2 committee which worked on this formula during the past year, only Abram Myers has not yet affixed his signature of approval. Verbally, Myers is quoted as okaying the method for Allied States exhibitors.

Myers was in town Monday with Al Steffes and others of his lieutenants, but up Monday night Meyers had not appeared before producers to answer about his part in Will Horowitz' advertising campaign.

Until Monday Myers also had not recorded his position with Horowitz, failing to repudiate him or to deny that the insurgent Texan is contributing heavily to Allied's slim finances.

Wrong Advice

In view of the chaotic condition into which the Washington affirmation has thrown the industry, it was clear to New York observers early this week that producer-exhibitor scraps will be plenty and perhaps as disastrous as before.

Level headed leaders, it is pointed out, will either prevail or else indies who listen to the wrong people will suffer individually.

The contrasts between the Huston Allied blurbs and the convention of the MPTOA at Philadelphia have been so marked as to already witness a building of the latter organization. It is understood that within another month the Motion Picture Theatre Owners of America will have acquired four new units, taking in two entire states. M. A. Lightman, MPTOA president, has signed the new uniform contract formula and is urging its approval by his entire membership.

The 32 Film Boards of Trade will be retained. While deprived of considerable of their power a year ago, when Judge Thacher threw out arbitration, and now seemingly all but crippled by loss of their function as collectors, the Trade Boards are still considered of prime importance to the industry by Haysites.

Indie Sues Par-Hays

Elated over the ruling the independents, according to representative spokesmen, are confident that producers will watch their step before making any aggressive moves. Already, it is claimed, many exhibitors are making advance deposits. Increasing the amounts and dates for demand of the same will constitute another monopolistic phase in the opinion of some indies. In any event legal minds among the indies are certain that bad credit will have to be officially recorded against individual indies before the clamps can be set on big advance deposits and dictation along similar lines.

Edward Quittner, exhibitor of Middletown, N. Y., is the first to follow up the Supreme Court's affirmation of the independent. He filed suit Monday in the New York Federal Court against Paramount-Publix and the Hays Organization. He charges violation of the block booking order in 1927 against Paramount and attempts to force arbitration, against Hays, since Thacher's decree early this year. Damages asked for total $5,130,000. Quittner, it is understood, has been biding his time, awaiting the outcome of the contract-arbitration dispute. Immediately, upon word of the verdict, Quittner filed his complaint and served the defendants.

Paramount-Publix and the Hays organization were preparing their answers to the suit, Tuesday, it was stated. The trial will probably not take place until after the first of the year.

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News From the Dailies

(Continued from page 44)

Eros, the famous statue, will not be restored to Piccadilly. A new Eros will be built there.

Trocadero, on a South London site, opens next month. Under the same management as the Metropole, Victoria, the house seats nearly 6,000. Biggest in London.

Archie De Bear's "Chelsea Vanities" opens at the Victoria Palace week before Xmas. One of those revues which will be continually changed—if it holds.

Julius Salter, German stage producer, is in charge of "Wonder Bar," Andre Charlot's show, due at the Savoy Dec. 1.

Leon M. Lion takes over the Royalty at the end of the year for a term of management starting with Mary Newcomb in "A Marriage Has Been Disarranged."

Producers' Distributing Company, Pathe outlet here, reputed to be starting on four talkers this side next month.

Provincial branches of the Cinematograph Exhibitors' Association have notified head office that members have been breaking away from the resolution to boycott certain renters, made as result of grievance over guarantee figures.

United Artists has Denis Neilson-Terry for star lead in "77 Park Lane," talker. It starts making soon in association with the Famous Players' Guild, theatrical combine.

Mayer Company took "A Murder Has Been Arranged," privately produced by the Repertory Players, for a run at the St. James'.

John Williard's "Twelve Hours" takes over from Frank Vosper's "Lucky Dip" at the Comedy. Archibald Nettlefold grabbed the rights a day after Williard arrived here.

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MUSIC COMPANY INC.

JAY WITMARK
VICE PRESIDENT and GENERAL MANAGER

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By JOAN JASMYN and M.K. JEROME — The Serenade Fox-Trot

HANGIN' ON A LAMP-POST (SINGIN' A SONG)
Dance Arrangement by FRANK SKINNER
By Charles TOBIAS & Murray MENCHER — The European Novelty Sensation

I HAD TO LOSE YOU (TO KNOW YOU WERE MEANT FOR ME)
Dance Arrangement by FRANK SKINNER
by SAUL KLEIN, JACK LeSOIR & RAY DOLL — A Sob Ballad A Great Act Song

TO MAKE A LONG STORY SHORT (I LOVE YOU)
Dance Arrangement by FRANK SKINNER
by BYRON GAY — A Novelty Fox-Trot That tells a Tale

"LOST SOUL"
By BENEE RUSSELL "Dramatic Ballad"

"SING SONG GIRL"
"CHINESE NOVELTY"
By JOSEPH McCARTHY and JAMES F. HANLEY

"SONG OF THE BIG TRAIL"
(Old Fashioned Love Song) "A Melodic Theme"
By JOSEPH McCARTHY and JAMES F. HANLEY

"ONE PAIR OF PANTS AT A TIME"
By JIMMY MONACO and CLIFF FRIEND "Comedy Novelty"

"I'LL NEVER LOVE ANYONE BUT YOU"
By CHARLES, HARRY and HENRY H. TOBIAS "Waltz Ballad"

"WHAT'S THE USE OF LIVING WITHOUT LOVE"
By JOSEPH McCARTHY and JAMES F. HANLEY "Blues Fox-Trot"

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